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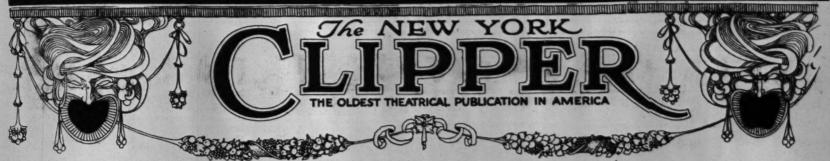
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Copyrighted, 1921, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered mail matter under Act of March 3, 1879 at the Post Office at New York, June 24, 1879, as s

Frank QUEEN, 1853

NEW YORK, JANUARY 26, 1921

VOLUME LXVIII-No. 51
Price Fifteen Cents, \$5.00 a Year

SHUBERTS ANNOUNCE OPENING OF NEW VAUDEVILLE CIRCUIT

Shuberts Advanced Vaudeville Capitalized at \$20,000,000 to Begin Operations Early Next Season-Will Start with Twenty Big City Houses as Nucleus of Circuit

The innumerable conflicting rumors regarding the possible entry of the Shuberts into the vaudeville field were definitely settled late Monday afternoon by an an-nouncement made by Lee Shubert, to the effect that with the beginning of next sea-son a new vaudeville circuit will come into

It will be known as the Shubert Ad vanced Vaudeville, and will begin with the operation of theatres in twenty cities. The new enterprise has been incorporated and capitalized at \$20,000,000, and the directors are Lee Shubert, Jake Shubert, Paul Block, F. J. Godsol, Jules Mastbaum, E. C. Potter, William Klein, Edward Bowes and Joseph L. Rhinock.

and Joseph L. Rhinock.

The cities in which the Shubert vaudeville shows are to be given at the opening
of the season are, according to the Shubert announcement, New York, Boston,
Philadelphia, Chicago, Newark, Brooklyn,
Pittsburgh, Detroit, Cleveland, Cincinnati,
Louisville, Atlantic City, St. Louis, Washington, Baltimore, New Orleans, Kansas
City and two other cities to be announced
later.

No announcement as to the manner of booking the houses on the new circuit was made, but it is said that the booking arrangements will be conducted along dif-ferent lines than those which prevail in vaudeville at present. According to re-port, the present plan is to send the shows out complete, playing a week in each house along similar lines to that of the house along similar l burlesque wheel shows

burlesque wheel shows.

Beyond the statement that some well-known vaudeville figures are to be connected with the new circuit, Mr. Shubert did not announce the engagement of any one to book the many acts necessary for the operation of a circuit of the size which the Shuberts are contemplating. Various names, well known in vaudeville have been mentioned, but no one could be found that would admit being connected with the new syndicate. Max Hart's name was prominently linked with the Shuberts, and would, it was said, be chief booker or manager. Mr. Hart, however, denied that he had made any arrangements with the Shuberts.

Arthur Klein, manager of the Manhattan Booking Exchange, was also mentioned as having joined the Shubert forces, but he also denied it, although he admitted that he has discussed the matter on several occasions.

The names of Davidow and Le Marie have also been mentioned in connection with the booking of acts for the new circuit. This firm has for years been associated with the Shuberts and has booked many of their acts for productions as well as for the Sunday n concerts. These concerts by the way been a source of much revenue for Shuberts and the big money taken in by them in a number of their Broadway houses, especially the Winter Garden, doubtless had much to do with their de-

cision to go into the vaudeville end of the entertaining business.

Another matter which doubtless had much to do with the decision is the conditions on the road which just now are intolerable. The high cost of transportation, costumes, and every item used in connection with the handling of a production has increased so much as to wipe out the entire margin of profit on road shows with the exception of the few big successes.

The Shuberts own or control the booking of about one hundred and ten theatres throughout the large cities of the country. In many of these cities the houses are located on the main thoroughfares and are reported to be admirable for vaudeville purposes. The Shuberts, however, made no announcement as to the theatres decided upon and in fact at this early date, it is probable that no definite arrangements have been made.

has been stated that the Central at Broadway and 47th street will be one of the New York houses in which vaude-ville will be presented. The Winter Garden has also been mentioned but no verification of either rumor could be obtained.

The Shuberts at present have under contract a large number of performers well known in, and who have made their stage reputations in vaudeville. These they have during the past season utilized in their various musical comedy productions and they will doubtless be the nucleus of the performing end of the new circuit.

During the past two years the Shuberts have been signing up vaudeville performers giving them contracts running from two to five years. They have been particularly active in this during the past year, using the performers in musical shows and have booked them for the Sunday night concerts in their various houses.

Many of them have also been "loaned" to the Fox houses.

The matter of price for the attractions in the new circuit houses is another matter which has been widely discussed, as this will naturally have an important bearing on the business. While it is too early to expect any announcement regarding this important item, it is reported that the houses will be scaled to a \$2.00 top in all the larger cities with a \$1.50 limit in the smaller towns.

CARTER MUSICAL CO. CLOSES

SAN FRANCISCO, Cal., Jan. 22.—The Monte Carter Musical Comedy Company, which opened this week for an extended run at the Majestic Theatre, closed the first week of the engagement. While the company was fair, and composed of about twenty people, it seemed the public would not patronize it, so rather than suffer a big loss by continuing, found it best to close. In the meantime the Majestic will be dark, but for a short time only.

"MARY" COMPANY CLOSES IN WEST

"MARY" COMPANY CLOSES IN WEST
One of the road companies of "Mary,"
the musical show now running at the
Knickerbocker Theatre, closes in Des
Moines on Saturday night. It is reported that dissension in the cast, which
is said to have caused a near riot at the
Saturday night performance in Omaha,
where one of the female principals in the
show is reported to have indulged in a
little fisticuffs with the stage manager
of the production, has resulted in Cohan's
decision to close the show.

When asked about the reported fracas
in Omaha, Cohan said: "I haven't heard
anything as yet about any trouble in
Omaha, although I know that there has
been a great deal of dissension and personal animosity in the cast. I am closing
the show for that reason in spite of the
fact that it has cleared more than \$100,
000 since it was sent on tour."

"GOLD DIGGERS" GET \$1,000,000

"The Gold Diggers," the Belasco production starring Ina Claire, has played to over \$1,000,000 since it opened on September 30, 1919, at the Lyceum Theatre. Scaled 30, 1919, at the Lyceum Theatre. Scaled to a \$2.50 top, it has taken in an average of about \$15,500 weekly, a figure which does not include the many admissions paid by standees during the comedy's run of 559 consecutive performances to date. Approximately 550,000 persons have seen the play in that time

proximately 500,000 persons have seen the play in that time.

Ina Claire, whose clever characterization in the play has been one of the most important factors in its phenomenal success, has not missed a single performance during its metropolitan run. There doesn't seem to be anything in sight to prevent her from claiming a record for steady attendance.

"JUNE LOVE" TO REOPEN

"June Love," the Friml musical show which closed at the Castle Square Theatre in Boston on December 4, after running there for one week, is to reopen in Detroit, probably on February 21.

The show had been on the road for only two weeks and a half when it closed practically without warning in Boston, where it received favorable reviews as it did in Atlantic City, where it opened, and in Providence. It is reported that the play involved an expenditure of about \$75,000, and that it was compelled to close on account of poor booking. Else Alder and Charles Meakins were starred in the original production. original production

"TAVERN" GETS CLEVER PUBLICITY

George M. Cohan has pulled off another bit of clever publicity. This time it was announcement in Tuesday's papers to the effect that he will fight legally any man or body of men attempting to steal the services of John Meehan, the latest candidate for the role of the vagabond in "The Tavern." Cohan's big hit at the George M. Cohan Theatre.

WISE FOOLS" BREAK RECORD

SAN FRANCISCO, Cal., Jan. 24.—For the third and last week of the engagement of "Three Wise Fools" at the Columbia The-"Three Wise Fools" at the Columbia Theatre, it was necessary to remove the orchestra to an upper box to accommodate the demand for tickets. This gave the house forty more \$2.50 seats installed in the orchestra pit. The show could have easily remained a few weeks longer if satisfactory rebooking could have been arranged. After playing San Jose, Modesto and Sacramento, it opens at Ye Liberty Theatre, Oakland, week of January 24.

GRANVILLE QUITS THE "FOLLIES"

GRANVILLE QUITS THE "FOLLIES"

Bernard Granville suddenly left the cast of the Ziegfeld "Follies" in Chicago early last week, made a hurried trip to New York and on Saturday morning, accompanied by Mrs. Granville, slipped aboard the Saxonia and sailed for Europe.

Granville, according to report, has been far from happy in his part in the "Follies," and this, in addition to his domestic troubles has worried him greatly.

Mrs. Granville, formerly Eleanor Christie of "Experience," sometime ago sued Granville for divorce, and although granted an interlocutory decree, did not for some

an interlocutory decree, did not for some unaccountable reason file her final decree, although the time in which she could do this had elapsed.

Granville arrived in New York Granville arrived in New York on Thursday morning of last week, and instead of registering at one of the Broadway hotels, where he is well known, went over to the Murray Hill, and from there is said to have made repeated attempts to get into communication with Mrs. Granville. He finally was successful, and early Friday morning reached her by 'phone. The conversation is said to have been a long one, and at its completion Mrs. Granville packed a small grip and left her apartment.

ment.

The next news of the couple was the announcement of their names on the sailing list of the Saxonia. Ziegfeld, according to report, intends to bring legal action against Granville for quitting the show, and notified Max Hart, Granville's representative, of the proposed action.

ACROBAT KILLED IN BRAWL

ACROBAT KILLED IN BRAWL
BUFFALO, N. Y., Jan. 24.—Philip Herman, of a vaudeville team known as the
O'Brien Acrobats, which played the Gayety here last week, was shot dead during
a brawl at the Pine Hill Inn, just over
the city line, yesterday morning. Clarence Burton, of Tonawanda, is being
sought for the murder, which is said to
have occurred during a general fight about
some women who were in the party with some women who were in the party with the performers.

WANTS MARRIAGE ANNULLED

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BAKERSFIELD, Cal., Jan. 24.—Charles L.
Park, son of a wealthy Bakersfield business man, filed suit here for the annulment of his marriage to Edna C. Park, known on the stage as "Peaches Monnecke," an actress. The marriage took place in Bakersfield last August. Park charges fraud. He says he married her because she said she loved him. She left him as soon as she received a theatrical engagement.

'DECLASSE' TO REOPEN IN CAPITAL

Ethel Barrymore, whose illness has prevented her from keeping her engagements in "Declasse," the Zoe Alkens play, for the past two weeks, will reopen in Washington on February 7.

Miss Barrymore, who has been suffering for some time from a painful rheumatic attack, is reported to be well on the road to recovery.

"SINBAD" REOPENING

Providence, Jan. 23.—"Sinbad," which has been closed for the past few weeks owing to the illness of Al Jolson, will reopen in this city on January 31, Jolson having fully recovered following a vacation in Florida.

DRASTIC CENSORSHIP ORDINANCE THREATENS FILMS IN CHICAGO

Special Commission Considering Measure Prohibiting "Sex" Pictures and Certain Comedies—Chaplin Comedy Receives Severe Panning at Meeting of Commission

CHICAGO, Ill., Jan. 23.—A special commission, appointed two years ago by the city council, when dissatisfaction was expressed with the police censorship of the movies, is at present considering an ordinance which would banish from Chicago motion picture houses all "sex" pictures as well as certain comedies. The proposed ordinance, which provides for an all-powerful censorship commission composed of three members, one of which shall be a woman, would also subject movie advertising copy and billboard posters to a rigoring copy and billboard posters to a rigoris censorship.

It is reported that Timothy D. Hurley,

a former justice of the peace, and at present head of the special commission, is behind the move to establish this ordinance which he himself drew up and presented at a meeting of less than a dozen members.

It is further charged that he and several other members of the commission are seeking to coerce the aldermen into passing the proposed measure by lashing them with threats from church congregations.

At a meeting of the commission, held last Friday, Charlie Chaplin received a severe panning on account of some of the scenes in his latest picture called "The Kid."

"Charlie is funny," said one of the alder-

Kid."

"Charlie is funny," said one of the aldermen, "but scenes such as that of a mother throwing her newly born into an alley by a garbage can and that of kids breaking windows so that Chaplin can fix them and make a little change, should be tabooed."

The meeting, which grew rather stormy at times, was finally postponed until February 3, when a really warm session is being anticipated.

NEW HOUSE FOR ST. LOUIS
St. Louis, Jan. 14.—Plans for a new motion picture theatre in the Union Station district have been consummated.
The purchases of the Grand Avenue and

The purchases of the Grand Avenue and West Delmar street properties have been effected respectively by Edward Thornhill for the James M. Carpenter estate and the Frank Obear Real Estate Co.

The theatre is to be erected on the south side of Chestnut Street between 18th and 19th for a company headed by Albert E. Morelock and the plans contemplate the erection of a fireproof structure with a seating capacity of 2,500 at a cost of \$500,000 including the site.

The theatre will be open to whites and negroes but will have separate reservations

negroes but will have separate reservations

RENEFIT TO FRANKIE BAILEY

BENEFIT TO FRANKIE BAILEY
Frankie Bailey, a favorite in the days of
Weber and Fields, is to be the recipient of
a benefit to be held at Hotel Pennsylvania,
on February 14. The event will be in the
shape of a costume ball. Men and women
prominent in the theatrical world have
agreed to act on the committee in charge of
the affair, among whom are: Mrs. H. Willis McFadden, chairman; Wilson Reynolds,
treasurer; David Belasco, R. H. Burnside,
Marc Klaw, Joe Weber, Lew Fields, Louis
Mann, Sam Scribner, Harrison Grey Fiske,
Messmore Kendall, Charles B. Dillingham,
Roy Carruthers, Raymond Hitchcock,
George C. Tyler and Daniel Frohman.

VALENCIA THEATRE PLAYS STOCK

San Francisco, Cal., Jan. 24.—The first SAN FRANCISCO, Cal., Jan. 24.—The first week of the newly organized co-operative stock company, which opened at the Valencia Theatre, proved very encouraging, as the large theatre held exceptional enthusiastic audiences, 90 per cent were the "going to help you make it win" kind. At each performance James E. Edwards, one of the company, made a lengthy speech explaining every angle of the co-operation, which was met with warm applause.

STUDENTS TO PRESENT "ANTONY"

LONDON, Jan. 22.—"Antony and Cleopatra" will be presented at the New Theatre, Oxford, by the Oxford University Dramatic Society, during the week starting February 6. C. Ramage, of the society, will play the role of Antony. A professional actress has been engaged for the part of Cleopatra.

GARDEN MAKES COINI STAGE MGR.

CHICAGO, Jan. 22.—Jacques Coini was appointed stage manager for the Chicago Grand Opera Company by Mary Garden this week. Miss Garden worked with Coini for seven years under Oscar Hammerstein, and in making the appointment said that Coini "is the man who made Hammer-

HEIRESS FACES LAWSUITS

HEIRESS FACES LAWSUITS

Dorothy L. Whiteford, formerly of "The Royal Vagabond," to whom Joseph J. Ryan, son of Thomas Fortune Ryan, the financier, left his residuary estate, cutting off his wife with \$100, is likely to face considerable litigation before she can get possession of the \$70,000, which is said to be the residue.

Her attorney, John J. Robinson, admitted that either Mrs. Ryan or the guardian whom the Surrogate will appoint for her children will probably contest the will. He has already been notified of local debts amounting to almost \$5,000 which are charged against the estate. It is also understood that the father of the deceased has claims of from \$40,000 to \$50,000, representing his advances to his son in his lifetime. It is reported that these claims will be pressed against the estate.

EMANUEL REICHER RESIGNS

Emanuel Reicher, producing director of the Theatre Guild, has tendered his registhe Theatre Guild, has tendered his regisnation. So that Mr. Reicher can lend his
influence to the Guild's success, the
directors have unanimously elected him to
membership on the advisory committee,
which office he has accepted. He is responsible for such productions as "Jane
Clegg," "The Dance of Death," "The
Treasure," "The Power of Darkness," etc.
"The Weavers," produced at the Garden
Theatre in 1915, contributed greatly to the
success of the independent theatre scheme.
Recently Mr. Reicher directed the productions of the Jewish Art Theatre, which
thus far this season has given the American stage such players as Ben Ami and
Celia Adler.

LEW FIELDS IN "BLUE EYES"

The cast of "Blue Eyes," which will open at the New Ambassador Theatre, New York, soon, will be headed by Lew Fields and Molly King.

The supporting company will include Andrew Tombes, Ray Raymond, Delyle Alda, Carl Eckstrom, Lotto Linthicum, George Schiller, Phillip White and Leo Frankel.

T. S. E. AND M. P. M. O. BALL

The annual reception and ball of the Brooklyn Local No. 4 of Theatrical Stage Employees, and Motion Picture Machine Operators, is to be held at Trommer's Hall, Brooklyn, on January 25. The money raised goes to the benefit and sick fund.

BAKER LOSES TWO SUITS

SAN FRANCISCO, Cal., Jan. 22.—Charles R. Baker, formerly press agent for Fortune Gallo, lost both of his two suits against Gallo, one to recover one-third of the net profits of last season, and one for \$3,500

MOVIE PUPILS ACCUSE SCHOOL

C. M. Ackerman, director of the Premier Studios, "An International Institution for Stage and Screen," with offices at 727 Seventh avenue, was served last week with a district attorney's subpoena, as a result of a number of charges lodged against the director by former pupils of his school.

against the director by former pupils of his school.

Fay Moskowitz and Margaret Scharvet assert that they paid Ackerman \$39 and \$25 respectively for tuition. Both claim that they were taught nothing and that they were not given positions as motion picture actresses, as Ackerman is alleged to have promised them.

Frank P. Donovan, who said that he is a director of the Swedish American Film Corporation, appeared before District Attorney Sullivan on Saturday with Miss Scharvet and explained that he had accompanied the girl to the Premier Studios, where, he alleged, men who pose as movie directors but who are really "out for a good time," are introduced to the "students" of the school.

The investigation of this case, which was scheduled for a hearing on Monday morning, is the first of a series of investigations by the district attorney's office of schools of motion picture acting.

HOPKINS TO DO "MACBETH"

Lionel Barrymore will appear under the Arthur Hopkins management at the Apollo Theatre on February 17 in "Macbeth." Miss Julia Arthur will assume the role of Lady Macbeth. Robert Edmund Jones has designed the version to be produced, the aim being to preserve the immortal value of the Shakesperean tragedy rather than carry forward the details as to period, carry forward the details as to period, time and place. Robert Russell Rennett has written a new musical setting for the play, and this likewise will prove a novelty since all the usual conventional methods employed will be missing. Mr. Hopkins, under whose supervision rehearsals will be held, called his company together for a first reading last Monday.

STOCK AT STONE THEATRE

SACRAMENTO, Cal., Jan. 24.—E. Homer Stone has taken over the People's Theatre, Sacramento, and will reopen it January 30 with a newly organized dramatic stock company, which includes the following: Viola Haynes, leading lady; J. Anthony Smythe, leading man; Rupert Drum, director; Clair Sinclair, character woman; Sail Caldwell, character; Florence Pitt, ingenue, and Fred Bell, Helen Biglow, Alice Burton, Ethan Allen and Charles Gregg. Bill Heaton will be scenic artist. The house will be known as the Stone The-

NEW PLAYS FOR NEW HOUSES

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CHICAGO, Ill., Jan. 17.—Looking far in the future, the Selwyns announce that they will dedicate with "The Mirage" the smaller of the two theatres which they and Sam H. Harris are to build soon at the corner of Dearborn and Lake streets. "The Mirage," starring Florence Reed, is a play written by Edgar Selwyn. The firm also announces a new play called "The Poppy God," in which Ralph Morgan will star; a play by Jane Cowl and Jane Murfin called "The Sign" and a new comedy by Edgar Selwyn with Leo Carrillo starring.

TO REOPEN COLONIAL

BALTIMORE, Md., Jan. 21.—The Jimmie Hodges show, "My Havana Girl," has been selected as the show for the reopening of the old Colonial Theatre here under the management and ownership of E. A. Condon. The house has been entirely remodeled and redecorated and will open under a new name, which will be selected this week through the medium of a contest. The contest has already resulted in 25,000 answers.

"SCOTTY" WHITTAKER INSANE

CHICAGO, Ill., Jan. 23.—Jack ("Scotty") Whittaker, formerly a clever Scotch entertainer, popular both in vaudeville and cabaret circles, has been committed to the Chicago State Hospital for the Insane.

HOPWOOD SHOWS GET A FORTUNE

Four Broadway shows bear Avery Hop-wood's name this season and every one wood's name this season and every one of them has been a pronounced success. The best known of the lot is "The Gold Diggers," the Belasco production which has run for more than 550 performances at the Lyceum Theatre. With Mary Roberts Rinehart, the novelist, he is the co-author of "The Bat," and "Spanish Love," both of them Wagenhals and Kemper productions which opened last August at the Morosco and Maxine Elliot's Theatres respectively. "Ladies' Night," the A. H. Woods show in its sixth month at the Eltinge Theatre, is also a collaboration, Hopwood's partner in this case being Charlton Andrews, a teacher in a local high school.

A further indication that Hopwood is well on his way to a monopoly appeared

well on his way to a monopoly appeared last week when A. H. Woods announced that "Getting Gertie's Garter," a farce by Avery Hopwood and Wilson Collison, in which Hazel Dawn and Walter Jones will be starred, will go into rehearsal this week.

Hopwood wrote "Fair and Warmer,"
"Nobody's Widow," and "Seven Days,"
the last in collaboration with Mary
Roberts Rinehart, all of which were enor-

New York shows in which this prolific farceur was interested last year drew more than \$1,400.000.

LE BLANC OFFERS BIG REWARD

Anna Bloom, for five years a clerk of the LeBlanc Ticket Selling Agency, re-siding at 216 East Sixth street, was siding at 216 East Sixth street, was knocked down and killed by an automobile on Thursday of last week. The LeBlane agency, in conjunction with Larry Cooper, an uncle of the girl, have offered a reward of \$10,000 for the arrest and conviction of the driver of the car. The girl was a few feet from her home at the time she was struck, and, despite the fact that the driver and the occupants knew that an accident had occurred, drove off at top speed and disappeared before any one could obtain the number of the car. The girl was left lying in the rain, until a passerby helped lying in the rain, until a passerby helped her to a bench, where she died.

SHAW PLAY A TURN AWAY

BERKELEY, Cal., Jan. 24.—More than five hundred persons were turned away at the production of "Fanny's First Play," by George Bernard Shaw, when it was produced at Wheeler Hall here under the direction of Samuel J. Hume, director of the University of California Greek Theatre, and Irving Pichel, the Shakespearean actor, on the evening of January 15. It was repeated again the following Saturday to handle the crowds.

BERWICK REVIVES BLUE LAWS

BERWICK, Pa., Jan. 22.—The blue laws are to be strictly enforced here, by an order issued this week by the Berwick Council. Under the order all theatres, motion picture houses, soda fountains, ice cream parlors and newspaper stands will be compelled to close on Sunday. Gasoline stations will also have to close. Drug stores will be allowed to fill prescriptions and dispense medicines, but that is all.

MARTIN HARVEY IN HOSPITAL

MONTREAL, Jan. 22.—Sir John Martin Harvey, while playing at the Royal Alex-andria Theatre in Hamilton last Wednesday afternoon, was suddenly stricken ill and removed to the Wellesley Hospital. His engagement at Montreal has been cancelled, but he will play a return date here later. Arthur Chesney replaced him in the leading roles for the balance of the engagement in Hamilton.

COHAN OUT OF "MEANEST MAN"

Ottos Kruger went into the cast of "The Meanest Man in the World" on Monday night in the place of George M. Cohan, who left in order to be able to give his personal attention to a number of projects he is planning for next year.

Kruger will probably remain in the play throughout its present run.

FRIARS AMUSEMENT CO. PROMOTER ON TRIAL ON LARCENY CHARGE

Charles L. Robinson, Who Launched Company in Which Prominent Members of Friars Club Invested, Charged With Misappropriating Funds-Fred Murray Testifies That Robinson's Check "Turned Sour"

Charles Lester Robinson, promoter of the Friars Amusement Corporation, and one time member of the organization, and who was arrested in July, 1920, charged with grand larceny, is now being tried before Judge Nott in Part IV, General Sessions Court of New York. On July 6, 1920, Robinson pleaded not guilty, and was released under \$10,000 bail. In the indictleased under \$10,000 bail. In the indictment found by the grand jury he was charged with having misappropriated several thousands of dollars put up by members of the Friars Club to finance the Friars Amusement Company, the object of which was to lease and overste theaters.

which was to lease and operate theatres.

Among those who invested money in the venture were James A. Swinnerton, Felix Adler, Frank Tannehill, Charles Grapewin, Daniel E. O'Brien, Fred S. Murray and his brother Walter, all members of the Friars Club, of which at that time Robin-

son was also a member.

At the trial Fred S. Murray testified that in April, 1919, Robinson, whom he had known for several years, told him that he was negotiating for a ten-year lease on the Forest Hill Theatre, a motion picture house in Newark, and wanted him and several others to invest in it, as he thought it would be a money-making proposit According to Robinson, Murray testif the owner of the playhouse, Arthur W. Moore, of Newark, a wealthy jewelry man-ufacturer, would lease the house for a cash consideration of \$15,000, and a rental for each of the first two years of \$6,500, to be divided into equal monthly installments, and of \$8,000 for each of the remaining eight years, to be paid in the same way.

The company formed, the money was invested, but the profits did not roll in

as expected. At a meeting held in August, 1919, by the shareholders of the concern, Robinson, so Murray testified, presented the lease for the theatre for their apthe lease for the theatre for their approval and signature, but they refused to sign. The lease was made out as coming from the N. & R. Realty Company, of which, Murray testified, they had never heard. Upon questioning Robinson, according to Murray's testimony, he admitted that he had used their money to purchase the property and that the rental would really be paid to him. Murray further testified that Robinson said he would pay all the money back within 45 days, if they would give him a chance. The investors agreed to this, but after over more than six months had passed and no money than six months had passed and no money had materialized, they decided to start action against the promoter.

At the time the project was launched in

the Friars' clubhouse, it was received with much enthusiasm by the members, who agreed that it would be a very profitable proposition. Felix Adler stated that he fully expected to be able to retire from the stage within a year or two on the strength of the handsome return his in-vestment would bring. Frank Tannehill more glowing prophecy of concern's future.

the concern's future.

When asked by the counsel for the defense if Robinson had not paid him \$1,500 for stock in the company, Murray replied that he had received a check for \$2,000 for that purpose, but that it had "turned sour," which sally brought a laugh from His Honor the Judge and the crowd that were attending the trial. The case is still. was attending the trial. The case is still on as the CLIPPER goes to press, and will probably last through the week.

CARROLL WANTS LOUIS MANN

STOCK IN COAST HOUSES OAKLAND, Cal., Jan. 22.—Because of the dearth of shows, J. J. MacArthur, manager of Ye Liberty Playhouse here, is organizing a stock company, to which he will switch from combination some time during the month of March, according to present plans. Even at this late date no shows have been booked in to this theatre beyond Paylows for February 3. 4 and 5 beyond Paylowa for February 3, 4 and 5 except an "Uncle Tom's Cabin" company, and the scarcity of shows makes it look like the theatre will have difficulty keeping lit up during the latter weeks of February. It is reported, though unconfirmed, that Hugh Knox, former stage director of the Fulton Playhouse here, will take charge of MacArthur's stock company. Knox is said to be in Los Angeles now picking up lesser movie luminaries, who are out of work during the big slump, with which to

organize a company.

In the meantime, George Ebey is doing a tremendous business at the Fulton Playhouse, and looks forward to competition in the stock game with glee. He has just spent a good sum of money for late plays, and is following a smashing two weeks of "Civilian Clothes" with a good week of "Three Faces East," with "Crooked "Three Faces Ea: Gamblers" to follow.

Gamblers" to follow.

Ebey spent last week in Los Angeles, too, and signed some movie material for his company later in the season. He also has just been looking over the field in Sacramento, California, with a view to taking hold of the People's Theatre there, dark, and opening a stock company

BOWMAN MINSTREL CO. FORMING

The Bowman Brothers, blackface comedians who were featured in burlesque, will take out a minstrel show of thirty-five, opening around New York, the early part

Louis Mann, who made his last appearance in "The Unwritten Chapter," is likely to take Maclyn Arbuckle's place in "Daddy Dumplins," Earl Carroll's show, which closed its local engagement at the Republic Theatre several weeks ago. This arrangement, necessitated by Arbuckle's contract with the Shuberts to take one of the leading roles in "The Night Watch," the Michael Morton melodrama opening tonight at the Century Algart Watch, the Michael Morton melo-drama opening tonight at the Century Theatre, will probably be completed if Carroll can arrange to get a Chicago house for the show. In that case, the production will work its way west via engagements in Detroit, Cleveland and Cincinnati, making its debut in the windy city late in February

WIZARDS' CLUB TO DINE

WIZARDS' CLUB TO DINE

The Wizards' Club of New York, who will give their second annual banquet and entertainment at Glantz's Restaurant, the evening of February 10, have prepared an interesting program.

Among those who will appear are Frank Ducrot, Prof. Louis Krieger, Al Baker, Thomas J. Cronin, Krieger, Al Baker, Thomas J. Cronin, Krieger, Jr., Jack O'Melia, John J. McManus, Sidney Brown, William J. Hilliar, Harry Harris, La Violetta, Howard Clifense and Company and the English card expert, Billy O'Connor.

LOEW OPENS ANOTHER

CLEVELAND, Jan. 24.—Loew's new Park Theatre, the largest motion picture house Theatre, the largest motion picture house here, was opened Saturday night. The Park is one of the three largest and most beautiful in the entire chain of Loew theatres. It has 3,800 seats, 2,000 of which are on the main floor, The Park was designed by Thomas W. Lamb, who built the Capitol in New York. The new theatre will show pictures with orchestra music, changing program twice a week.

"IRENE" BREAKS RECORD

When "Irene" passed its five hundredth performance last week it broke all records for long runs for musical comedies in America at any one theatre. Several musical comedies have had longer runs than "Irene," but none have remained in one house as long as this show has at the Vanderbilt Theatre, where it is in its 64th Vanderbilt Theatre, where it is in its 64th

week.

An idea of the money this play has made for its producers, the Vanderbilt Producing Co., can be gleaned from the following facts: Despite the small theatre in which it is housed, "Irene" has played to more than a million dollars in America alone. The show has at the same time proven itself name-proof, Patti Harrold, who is now playing the title role, being the third prima donna to appear in the production; the show has done just as well in spite of the fact that Miss Harrold was in the chorus before she was given her present the fact that Miss Harrold was in the chorus before she was given her present

In London "Irene" has been drawing the equivalent of an average of \$11,000 a week ever since its run began last April. A com-pany is appearing in the show in Australia, as is another in New Zealand. Another is doing it in Scandinavian countries, and the Austrian rights to the piece are said to have been purchased recently. With the two road shows in America and two in England playing "Irene," there are a total of nine companies giving the show.

"ROSE GIRL" TUNEFUL AND BRIGHT

ATLANTIC CITY, Jan. 21.—More feetly and finally set than when it had original debut here a few months ago, original debut here a few months ago, "The Rose Girl" returned to the Globe last night practically a finished product. The cast was more sprightly and more capable of putting the comedy over than its predecessor, but while the piece entails plenty of laughs, its strong bid for recognition lies in its music.

Anselm Goetzl has composed a score which has a most enjoyable rhythm and orchestration, and which may be most favorably compared with the best pieces heard this year. The lyrics and book of William Cary Duncan are also pleasing. The settings are effective, especially that of the Rose Garden in the final act.

Most of the comedy is handled by Fred Hildebrand, and his breezy manner of getting his remarks across proved a source of delight throughout the evening. Charles Purcell, in the leading role of the lover, is equipped with the necessary voice and per-

Purcell, in the leading role of the lover, is equipped with the necessary voice and personality. His vocal efforts with the charmingly youthful Mabel Withee, were all effectively rendered, while in one finished solo he scored an emphatic hit. Marjorie Gateson carries herself well in the role assigned her, while Rose Rolando in a learned West Leding dance regioned services. assigned her, while Rose Rolando in a jazzed East Indian dance gained salvos of applause. Others who appear in the cast are Shep Camp. Louis Simon, Stewart Baird, May Boley and Zoe Barnett.

MOVIE SHOWS FOR LEPERS

PORT OF SPAIN, Trinidad, Jan. 22.— Trinidad's leper colony has been given a motion picture theatre of its own, and opened here this wek. An orchestra of leper girls furnishes the music, and the operator of the projection machine is also a member of the colony. The fund to establish the theatre was raised from visiting Americans by Henry L. Baker, American consul here, who started the idea.

MANTELL AT COLUMBIA

SAN FRANCISCO, Cal., Jan. 24.—From the looks of the advance sale of the Robert Mantell season at the Columbia Theatre all previous records will be broken in this particular line of attraction. His last appearance here was three seasons ago. His opening with "Richelieu" this week left nothing to be desired in the way of a very profitable engagement.

HONOLULU STOCK CO. FORMING

Los Angeles, Cal., Jan. 22.—E. Wilkes, who operates dramatic stock houses in Denver, Seattle, Salt Lake and Los Angeles, is organizing another company to play a season in Honolulu for the Consolidated Amusement Company and will open the newly built theatre.

"HAUNTED HOUSE" A THRILLER

ALLENTOWN, Pa., Jan. 19. — Many thrills, still more laughs, and very nearly tears, the very gamut of emotions, is traversed by the new William A. Brady production, "The Haunted House," which opened a two-day engagement at the Lyric Theatre last evening.

Novel incenious and distinctly claves.

Theatre last evening.

Novel, ingenious and distinctly clever,
"The Haunted House" is very unlike anything of recent popularity. It is the rarest
kind of a mixture of fun and excitement,
with events happening so rapidly that
offtimes the audierce is a laugh or a thrill
behind and must gather its wits to catch
up. Owen E. Davis, the author, famous
for many successes, was personally present
last evening. Mr. Davis has managed to
do "The 13th Chair" in comedy vein, yet
retaining all of its thrills and enveloped in do "The 13th Chair" in comedy vein, yet retaining all of its thrills and enveloped in the delightfully gruesome atmosphere of the well remembered "Seven Keys to Bald-

Briefly, the story is that of Jack and Emily Driscoll, newly married, who come to a Connecticut cottage, the property of Emily's father, in which they have planned to spend a blissfully lonesome honeymoon. Emily's father has spent a summer in the cottage and had warned them that he had been exceedingly annoyed by strange knockings, the rattling of chains and other instances of the supernatural. But love would not listen and the honeymooners arrive. Even before their arrival, things had begun to happen. In fact, from the very first moment the silent curtain revealed the darkened stage, things got under way. To tell of the mysterious raps, of the doors that opened and closed of themselves, of the blood-curdling laughs, the mysterious behaving of the electric lights, the shots and finally the murder—to tell all of the experiences of those newly-weds on their first married night, would necessitate also that these mysteries be given solution. And the solution is a deep, dark secret. Briefly, the story is that of Jack and

Nothing more could be desired in the way of a cast. After seeing Vivian Tobin as the sweet young bride, the wonder is that some one could have been found who is so splendidly the type desired. Kenneth MacKenna is the fearless and frenzied bridegroom. Harold Anstruther, the literate has and amateur detective, does a bridegroom. Harold Anstruther, the literary neighbor and amateur detective, does a lot to complicate things, and Mary Jeffrey, as his rotund and extremely practical wife, could not interpret her role more appreciatively. Charles Halton offers a sidelight as the rube policeman, with Jack Rafsel as the conventional big city detective. The part of Edward Evans, the father of the bride, is in the capable hands of Frank Sylvester. Sam Hines, as Morgan, the tramp, draws many laughs to himself, as also does Horace Newman, who plays Ed. White, the milkman.

TAVERN" OPENS THURSDAY

"TAVERN" OPENS THURSDAY
A special company of "The Tavern,"
headed by Lowell Sherman, will open at
the Lyceum Theatre, Rochester, tomorrow
night, where it will play for three days
in preparation for its Chicago engagement,
which begins on January 31 at Cohan's
Grand Opera House, where it will succeed William Collier in "The Hottentot."
The cast includes Joseph Allen, who will
play the role created by Spencer Charters;
Rita Romilly, Isobel Withers, Eugenie
Blair, Virginia Irwin, Robert Glecker,
Norman Hockett, William L. Thorne,
Clyde North and Robert Bostwick.

"SATIRES OF 1920" SEEN

"SATIRES OF 1920" SEEN
CHICAGO, Ill., Jan. 23.—Fanchon and
Marco's "Satires of 1920" opened at the
Olympic Theatre Sunday night to a
capacity attendance. The book is by Jean
Havez and lyrics and music by Fanchon
and Marco. In the cast are Nelson and
Chain, Arthur West, Eva Clark, Al Wohlman and John Sheehan.

St. Chrvostom's Church, at 39th street and Seventh avenue, New York, is being used by "The Night Watch" company in which to rehearse. The stage of the Century is being employed by the Shuberts for the scenic and spectacular rehearsals of the play.

DRAMATISTS AND COMPOSERS **ENDORSE GUILD'S RESOLUTION**

American Society of Dramatists and Composers Overwhelmingly Opposed to Equity Shop—Gillmore Charges That Dramatists Are Controlled by a Clique—Zoe Aikens Commends Fairness of Cohan and Hopkins

The American Society of Dramatists and Composers last Thursday endorsed the resolution condemning the Equity Shop which was passed by the Dramatists' Guild of the Authors' League of America two weeks ago. This endorsement, adopted by a vote of 34 to 3, came as a result of a meeting held in the clubrooms of the organization in order to consider the question of the Equity Shop, a policy which the Actors' Equity Association is proposing to establish. This society is generally similar to that of the Dramatists' Guild, a number of members of which are also members of the former organization.

the Dramatists' Guild, a number of members of which are also members of the former organization.

After addresses by Owen Davis, president of the Dramatists' Guild, James Forbes and Avery Hopwood, the society, of which George M. Cohan is president, voted as follows:

In favor of the resolution: William Gillette, Rupert Hughes, Montague Glass, James Forbes, Augustus Thomas, George M. Cohan, Jules Eckert Goodman, Kate Douglas Wiggin, John Luther Long, Avery Hopwood, Porter Emerson Browne, Roi Cooper Megrue, William Le Baron, Raymond Hubbel, Max Marcin, Anne Crawford Flexner, Arthur Hopkins, Otto Harbach, Luther Reed, Frederick S. Isham, Owen Davis, Mark Swan, Arthur Richman, Percival Wilde, Pearl Franklin, Marion Short, Bosworth Crocker, Cosmo Hamilton, Norman B. Swartout, Jules Simonson, Ernest H. Culbertson, H. D. Neuman, Emma B. Brunner and Joseph I. C. Clarke.

Simonson, Erhest H. Charles and Joseph I. C. Clarke.

Against it: Zoe Aikens, Edward Locke and Anna Wynne O'Ryan.

Frank Gillmore, secretary of the actors' organization, made the following statement on Friday: "The Society of American Dramatists and Composers has been

anaemic for years. We cannot help feeling that perhaps the fact that most of the playwrights who voted yesterday work on a percentage basis with their managers as regards profits from plays may have something to do with their vote. Perhaps, too, the fact that Mr. Cohen who was formerly president of may have something to do with their vote. Perhaps, too, the fact that Mr. Cohan, who was formerly president of the Fidelity League, is also the president of the Society of American Dramatists and Composers, may also have a bearing on the matter. This anti-Equity element among the dramatists seems to have the courage of their managers' convictions—and nothing more. nothing more.

"As a matter of fact, the same clique which controlled the Dramatista' Guild meeting last Friday, controlled this meeting. Men like Mr. Cohan and Mr. Owen ing. Men like Mr. Cohan and Mr. Owen Davis will never give the Equity Shop a fair hearing, because they have made up their minds against it from the start. The Equity Shop is not a closed shop, for any one who is hired to play a part becomes eligible for membership under this policy; its only effect upon the theatre is to make easier the development of new people and thereby attract a better element among the beginners, but even supporters of this Equity League will always oppose it because it is not to the interests of their organization."

Zoe Aikens, who voted against the resolution in both of the dramatists' societies, made the following statement after the

lution in both of the dramatists' societies, made the following statement after the meeting: "As far as I can see, no one has seemed to be able to explain how the Equity Shop will in any way interfere with the work and welfare of the dramatist. With the exception of Arthur Hopkins and George M. Cohan, almost everyone who voted against the establishment of the Equity Shop seemed to be hysterical about the question."

ADA MAE WEEKS SUES CORT

ADA MAE WEEKS SUES CORT

Ada Mae Weeks, who appeared recently as the star in "Jim Jam Jems," applied last week, through her attorney. Nathan Burkan, to Supreme Court Justice Ford, for an injunction to restrain John Cort. producer of the show, from interfering with her efforts to secure employment with other managers. In her complaint, she says that she was under contract at a salary of \$400 a week. When she refused to accept a cut of \$100 in her salary, she charges that Cort became abusive and caused her "great mental suffering and humiliation."

In her papers, which include a \$25,000 action for her alleged mental distress, she sets forth that when she sought employment from other managers, she was informed that Cort had advised the Producing Managers' Association that she was still under contract to appear in his show. She claims that as a result of this action she has been unable to secure other employment.

A number of affidavits made out by

employment.

A number of affidavits made out by other members of the company to support Miss Weeks' charges are attached to her application. Decision was reserved.

IRISH PLAYERS OPEN FEB. 1

IRISH PLAYERS OPEN FEB. 1
Deborah Bierne's Irish Players will open their second season at John Cort's Sixty-third Street Theatre on February 1.
"Three Comical Old Men," a little skit, will be presented as a curtain raiser. The plays to be presented during the season are: "The Keeper of the Lights," a three act drama by Frank O'Donnell; "The Rallycullen Band," a one act comedy by Brindsley MacNamara; and "Resurrection," a one act drama by Daniel Corkerey. The cast will include Maire Graces, Emmet O'Reilly, R. Henry Randon, Ralph Cullinan, Clement O'Laughlin and Percy O'Malley Jennings. Cullinan, Clement O'Malley Jennings.

GROSS LEAVES FOR NEW ORLEANS

SAN FRANCISCO, Cal., Jan. 24.—John Gross, local Orpheum house superintendent during the last eight months, left January 19 to return to his former home, New Orleans, where he was ordered by Charles E. Bray, Orpheum western representative, to oversee the making ready of the new Orpheum of that city. Gross was brought here from New Orleans by Bray, when Bray took over the dignit. Two years are Bray took over the direction of western matters for the circuit. Two years ago Bray ordered Gross to Los Angeles when rejuvenating the Orpheum there. While Gross was in San Francisco he superintended the redecoration of both the San Francisco and Oakland Orpheums, under Bray's supervision. Bray now is in New Orleans, getting the new theatre ready for the patronage, but is expected to return here when the job is completed.

MACK'S NEW PLAY READY

Willard Mack's four act romantic drama "Near Santa Barbara," will have its premiere at the Greenwich Village Theatre on Monday evening, January 31. William Wellman is to make the production, in conjunction with A. H. Woods. The author will play the leading male role supported by Clara Joel. Others in the cast will be T. Tomamato, Joseph Sweeney, Zola Talma and others.

PEPPLE DOING BIG REVUE

PEPPLE DOING BIG REVUE
CHICAGO, Ill., Jan. 23.—T. Dwight
Pepple is arranging to produce a revue
with thirty people, which will play only
in the leading cabarets. The production
will open at the Winter Garden for a two
months' run. going from there to Detroit
for an engagement of the same duration.
Pepple produced "Hello, People Hello,"
which was used for cabaret purposes, and
proved very successful.

MEEHAN SUCCEEDS TYNAN

Brandon Tynan, who took the place of Arnold Daly on Monday night of last week in "The Tavern," playing at George M. Cohan's Theatre, left the cast after the Wednesday evening performance and was succeeded on the following night by John Meehan, general stage director of Cohan's productions.

In spite of these two changes during the week, "The Tavern" drew more than \$13,000 for the week, which is easily up to the general average of receipts the play has drawn to date. It is likely that Meehan will be kept in his present role, as his work has been very favorably commented upon. He has had considerable experience in stock, although he has never before appeared in a Broadway production.

MOTION PICTURES BY WIRE

The Telecinematograph is the name of a new apparatus just invented, designed to a new apparatus just invented, designed to send motion pictures by wire. The machine, which is the conception of a Frenchman, consists of a cylinder, with minute grooves of only one-twentieth of a millimeter in size, controlled by a mass of intricate electrical apparatus. With the use of this machine, it will be possible to watch the production of a motion picture at this end, and see its development in London, within a few minutes' time. Photographs within a few minutes' time. Photographs are now being sent through telegraphic transmission, and it is believed that the sending of movies over the wire will be

WANTS TAX ON BILLBOARDS

HARRISBURG, Pa., Jan. 21.—Governor Sproul advocates a State license tax of five cents a square foot on billboards and other

cents a square foot on billboards and other advertising signs erected upon property other than that owned or occupied by the advertisers, according to his statement in his biennial message to the legislature.

"If half of this tax should be returned to the counties whose people have to endure these signs," said the Governor early this week, "there would be some compensation for their unsightly obtrusion into the landscape."

VAUDE. ACTRESS HELD

PHILADELPHIA. Pa., Jan. 24.—Mae Mershon, appearing in a vaudeville act in a local theatre, is being held for observation here as the result of a strange illusion. She approached a policeman in the City Hall courtyard yesterday and asked for protection, saying that she was being followed by some German spies who were afraid that she would betray them. When questioned at a police station she broke down and cried. She was turned over to a police matron and will be examined by Police Surgeon Egan.

COLORED PERFORMERS INJURED

YORK, Pa., Jan. 22.—Ernestine Hill, a performer with the Hambone Jones Company, is confined at the York Hospital, Pa., as the result of an automobile accident. With her at the time of the collision was Uranie Johnson, another member of this colored traupe, who excepted ber of this colored troupe, who escaped with a broken finger and lacerations. Both girls were on their way to Hanover when the accident occurred.

FRIARS TO SEE KEITH PLAYERS

The Keith Players, of Union Hill, New The Keith Players, of Union Hill, New Jersey, will give a complete performance of "Show Me." a new farce comedy, starring Russell Fillimore at the Friars Club; for the purpose of letting New York playerfolk see the comedy, which is scheduled for a New York opening in the near future. This will be the first time that an entire play has been performed in the club.

WOODS REHEARSING NEW PLAY

"Getting Gertie's Garter," a new farce by Avery Hopwood and Wilson Collison, was placed in rehearsal this week by A. H. Woods. It is being staged by Bertram Woods. It is being staged by Bertram Harrison, and will feature Hazel Dawn and Walter Jones.

This piece was tried out in Cleveland under the name of "Up In the Haymow."

MRS. KENYON'S SUIT UNCONTESTED

MRS. KENYON'S SUIT UNCONTESTED

SAN FRANCISCO, Cal., Jan. 24.—There was no opposition to Mrs. Elsa Cook Kenyon's petition for \$1,000 a month maintenance from Charles A. Kenyon, playwright, when it was heard before Judge Deasy this week. Mrs. Kenyon filed her suit last week, charging the author of "Kindling" and other popular plays with having deserted her in Los Angeles in October, 1909. She did not ask for an absolute divorce. Kenyon issued a statement in which he describes his wife as one of the most wonderful women in the one of the most wonderful women in the world, and in which he says all he desires is her happiness. Kenyon says their sep-aration was due to temperamental differ-

GEORGIA WILSON AWARDED \$539

Georgia Wilson was awarded \$539 last week through her attorneys, Hess & Rahn, in the Third District Municipal Court, in her suit to recover payment on a loan she made John E. Kellard, Shakea loan she made John E. Kellard, Shake-spearian actor. In 1916, when she appeared as Kellard's leading woman, she loaned him \$1,500 with which to purchase scenery and costumes for his productions. On Dec. 9, 1920, she attached the receipts of his performance in the Manhattan Opera House, claiming that he still owed her money. At that time Mrs. Oscar Hammerstein gave a bond for \$1,000, to release the receipts pending the trial of the case.

WHO'S THE BETTER NEWSBOY?

LOUISVILLE, Ky., Jan. 22.-Doc. Baker and Billy Glason, now appearing at the Mary Anderson Theatre here, are to stage a contest Monday morning for the title of champion newspaper vendor of vaudeville. Both performers used to be newsboys, and their dispute as to their respective merits in account to the content has a content had been accounted in a content had been accounted by the their dispute as to their respective merits in peddling papers resulted in a contest being staged. They will both start off with a batch of newspapers on Monday morning and whoever sells the most will win the title. The proceeds will go to the Louisville Welfare League.

FIGHTING THE BLUE LAWS

ALBANY, N. Y., Jan. 24.—Another organization whose purpose is to fight the blue laws and prohibition has just been incorporated here. It is the Association of Moderate Legislation Clubs, and its counsel is Colonel Ransom H. Gillett, who lest wear as assembly man from Columbia last year as assemblyman from Columbia County championed the 2.75 beer law.

GRACE GEORGE COMPLETES CAST

The cast to appear with Grace George in her series of matinees at the Playhouse in "The New Morality," has been completed. It will consist of Lawrence Grossmith, Ernest Lawford, Warburton Gamble, Lillian Kemble Cooper, Kathleen Andrus and John Gray. Harold Chapin is the author of the play.

HAMILTON BARS CARNIVALS

Montreal, Canada, Jan. 21.—Carnivals have been banned in Hamilton, Ontario, the Police Commissioner at a meeting held today informing the Great War Veterans that they could not have any this summer. It was declared that in most cases they were inclined to be immoral.

JUDSON COLE IS ILL

Judson Cole, the magician, who was playing Utica last week, was taken quite ill and was removed to his home in St.

It was reported that Cole is suffering from a mental affliction and that he will be confined in an institution.

KITTY WARREN

Miss Warren is the talented young soubrette who is making her first appearance on the Columbia Circuit this season. Her style of work is somewhat different from any other soubrette in burlesque. She is with George Belfrage's "Hip Hip Hooray Girls" and has created no end of favorable criticisms in every city ahe has appeared this season. Miss Warren is playing the Star and Garter Theatre, Chicago, this week.

EQUITY MAKES AMICABLE AGREEMENT WITH SHUBERTS

Actors' Equity Association and Shuberts Reported to Have Settled Differences, Shuberts Granting Equity Many Concessions—Battle for Equity Shop to Be Continued

Association have come to an amicable agreement, in which the former have given suitable assurances that the alleged abuses charged by Equity are not to be repeated, according to a report circulated on Monday. The formal announcement of the result of the negotiations which have the result of the negotiations which have been going on for the past ten days will likely be made as soon as the Equity Council passes on the matter. It is understood that Equity stood by its original charges, and that the Shuberts have given the actors' organization guarantees against any possible repetition of the alleged former abuses, on which Equity based its complaint to the P. M. A. As the reported agreement, which is said to have been made last Saturday at a meeting bebeen made last Saturday at a meeting between committees of Equity and the Shu-berts, reads, Equity is provided with means of enforcing these guarantees in the event the Shuberts do not conform to the pro-visions of this new pact visions of this new pact.

This culmination of the quarrel between the producing concern and the actors' as-sociation caused little if any surprise in sociation caused little if any surprise in theatrical circles, as the vast majority of managers and actors looked forward to a prompt, amicable settlement of the sudden breach between the principals in the case. It is pointed out that the producers' organization had considerable interest in preventing the threatened split from becoming too serious, and that this attitude had a great deal to do with the Shuberts' decision to declare peace with Equity.

The reported truce, however, has in no

The reported truce, however, has in no way affected the stand of the Shuberts in their fight against the Equity Shop. In Saturday's New York Review, a paper said to be a Shubert organ, the following statement, at the head of a story on the resolution of the Dramatists' Guild, protesting sensing the Equity Shop. is an expense. testing against the Equity Shop, is an example of Shubert feeling on the matter:

taken against the Equity closed shop has dealt a deathblow to that pernicious proposition, and is killing the propaganda that the Equity officials have put forth in the hope of getting the members of the organi-zation to vote for it."

Frank Gilmore, secretary of the Actors'

Equity Association, when seen on Monday of this week, made the following reply to this statement:

our intention to go right ahead with the ballot on the Equity Shop as soon as we possibly can. The entire matter will rest on the result of that ballot.

"We have issued or man paniet."

ments to the effect that the Equity Shop does not in any sense imply a closed shop; in fact we can prove in the state of the sta fact we can prove in many respects in fact we can prove in many respects it is anything but that. In the first place, as we have repeatedly maintained, we intend to make a constitutional provision against limiting our membership. It is the primary characteristic of the closed shop to limit its membership. Secondly, the work of the actor is of such a nature that it would be ridiculous to establish any wage scale, as actors' salaries are continually increasing or decreasing as their tinually increasing or decreasing as their box office value and their ability as artists vary. Anyone who pretends to know anything about the closed shop is aware that a wage scale is also one of its essential to the closed shop is aware that a wage scale is also one of its essential to the closed shop is aware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential to the closed shop is a ware that a wage scale is also one of its essential features. We have considered the whole question carefully and fairly and are entirely convinced that the Equity Shop cannot possibly be considered a closed shop.

"As far as the dramatists are concerned we are, of course, sorry that they have expressed themselves unfavorably about the Equity Shop. However, we consider that their resolution was the result of a biased committee. We will go ahead with our plans regardless of the attitude of the dramatists."

WEST COAST THEATRE CO.

WEST COAST THEATRE CO.

Los Angeles, Cal., Jan. 24.—A merger that will bring together seventeen theatre industrials in Southern California, and involving the expenditure of millions of dollars, has been announced by the Gore-Brothers-Lesser interests. The new organization is to be known as the West Coast Theatre Company, and will include the ten existing houses in Los Angeles, three in Hollywood, three in Venice, three in Pomona and one each in Redondo, Ocean Park and Taft. The deal also takes in the new Ambassador-Theatre, on the Wilshire Boulevard; the new Apollo Theatre at Anaheim, the First National Exchange in Los Angeles, the All-Star Pictures Distributors, The Equity and Educational Film Corporation of Southern California. The immediate business plan of this corporation also includes the erection of a poration also includes the erection of 4,000 capacity First National Cinen Palace at Moneta and Vernon avenue

CHORUS GIRL SUES ACTOR

Anna De Conde, formerly a chorus girl in the Century Roof Show, filed suit in the Supreme Court last Friday for a separation from Syn De Conde, a motion picture actor, on grounds of cruelty. She picture actor, on grounds of crueity. Sue asks \$150 a week alimony and \$1,000

asks \$150 a week alimony and \$1,000 a week alimony.

According to Miss De Conde soon after her marriage on November 24, 1920, the culmination of a whirlwind courtship, her husband, who is said to be a French war hero, started to abuse and beat her. It was at his request, she alleges, that she became a chorus girl, he having beaten her when she refused to comply immediately. According to Miss De Conde, her husband's income amounts to \$20,000 a year.

TOSCANNINI AT LOEW'S

MONTREAL, Can., Jan. 21.—A midnight concert will be given by Toscannini and his Milan orchestra at Loew's Theatre here on January 27. The concert will be under the direction of J. W. Ganvin, and prices will scale to \$6 top.

"BUBBLES" OPENS HERE FEB. 7

C. B. Maddock's newest production for vaudeville. "Bubbles," will open in New York on February 7, at the Orpheum The-atre. The act has a cast of fifteen people.

FILES CLAIM AGAINST AGENT

Salvadore Saleido Salvo, who does a dancing act in vaudeville, filed a complaint in the N. V. A. last week against the firm of Albert Gorman, booking agents in the Gaiety theatre building claiming that the agency had secured \$100 from him, and had not rendered the services that they had promised him for the money. According to Salvo's complaint, the Gorman agency had promised him a route of ten weeks, with a minimum salary of \$200 a week.

After showing the act to them several

mum salary of \$200 a week.

After showing the act to them several times at private rehearsals, he says they told him he was to start his route with three days at the Steinway theatre, in Astoria on Monday of last week. When he got to the theatre, he claims that he was told that he was not a part of the regular bill, but was put on for one performance during the evening as part of the "Amateur Night" show. He claims he received no word from Gorman since.

The Gorman agency claim that they

he received no word from Gorman since.

The Gorman agency claim that they had taken the \$100 with the understanding made with Salvo that the money was to be paid for rehearsals which they would give him, and for private lessons given by them at those rehearsals. Salvo agreed to this, say the Gorman people, but after two lessons, thought that there was nothing the dancing teacher could show him and wanted the act booked immediately. They say that they booked the act for a tryout at the Steinway, but that it went so bad at the opening performance, that Salvo did not show up at the theatre again, or at their offices since.

According to the agency, it had been arranged that if the act went over, and received \$200 a week the dancer was to be returned his \$100 deposit at the rate of \$10 a week.

NEW ROUNDERS OPENS MONDAY

NEW ROUNDERS OPENS MONDAY

The Shuberts have set Monday evening,
January 31, as the opening date for the
new "Midnight Rounders of 1921" at the
Century Promenade. The production will
be in two parts and twenty-five scenes, and
differ but slightly from previous Rounder
productions. Music is by Jean Schwartz,
with lyrics by Alfred Bryan. Jack Mason
is staging the dances, and the entire production is left to the care of J. J. Shubert.
Among those in the cast are Dooley &
Sales, Cleveland, Bronner and Company,
Ethel Davis, Olga Cook, J. Harold Murray,
Tot Qualters, Jessica Brown, Ted Lorraine,
Gladys Walton. Laura Duby, John Lowe,
Joe Browning and others.

The Promenade has undergone changes

The Promenade has undergone changes in the interior arrangements of the roof theatre; the dance floor now being directly in front of the stage. A circular row of boxes in the rear of the theatre is an innovation. There is also a crystal stairway leading from the stage to the dance floor.

"SPANISH LOVE" BREAKS RECORD

"Spanish Love" reached its 200th formance in this country at the Mi Elliot Theatre this week.

The piece is thirty years old and has been played in Spain, Paris and Vienna, but this is the second longest continuous run of the play, the other having been a run of 395 nights in Paris.

Both the New York company and the Chicago company have averaged between \$20,000 and \$21,000 for the last twenty weeks, the Chicago company having how-ever, the advantage of nine performances as contrasted to the New York company with but eight.

WILDE COMEDY REVIVED

"The Importance of Being Earnest," Oscar Wilde's comedy, was revived Monday night at the Bramhall Playhouse. The play was given by a special company of which Butler Davenport was a member. This Wilde play has not been acted here since Margaret Anglin appeared in it about ten years ago.

ten years ago.

Besides Davenport, the east included Charlotte Granville, Frank B. Hollins, Mabel Frenyear and Eleanor Martin.

"LOVE AND LEARN" CLOSES

CLEVELAND, Ohio, Jan. 22.—"Love and Learn," a play by Vincent Lawrence, produced by George M. Cohan by special arrangement with Edgar Selwyn, closed tonight at the Euclid Avenue Opera House here. Although the show was originally booked to close last week, it was kept on the road for another week in order to fill in for "Declasse," which was closed temporarily as a result of Ethel Barrymore's illness.

In the three weeks it ran, "Love and Learn" gave evidence of becoming a suc-cess when it reopens in New York next year. In its first week in Baltimore it year. In its first week in Baltimore it drew \$12,000. It spent its second week in Hartford, Bridgeport and Stamford, drawing a total of \$15,000 in these towns. In Cleveland it charmed \$9,000 into the box office in spite of the fact that it was brought in suddenly without any advance advertising advertising

M. Cohan is now whipping the George M. Cohan is now whipping the play into shape, possibly for another road tour this spring, in preparation for its metropolitan premiere in the fall.

\$22,000 FOR ACTORS' FUND

The annual benefit of the Actors' Fund America held at the Century Theatre of America held at the Century Theatre last Saturday afternoon netted more than \$22,000. Fred Stone, the Six Brown Brothers, Savoy and Brennan were among those who appeared, while there were scenes from "Enter Madame," "The First Year," "The Hawk," "The Champion," and "The Meanest Man in the World." The brightest spot in the bill, however, was the production of "Sabotage," the celebrated one-act play. Margaret Anglin played the role of the mother, while Holbrook Blinn, Dorothy Donnelly and Brisco MeRae were also in the cest. brook Blinn, Dorothy Donnelly and Bruce McRae were also in the cast.



BOB LA SALLE

In a single act that is different, immediately after his New York showing he was routed in the two-a-day houses for the balance of the season. He is capably assisted by William Joyce

VAUDE VILLE

AMERICAN ACTS START ENGLISH **INVASION**

SCORES BOOK SPRING PASSAGE

That an invasion of England by American acts is going to be made, is apparent by the large number of American artists now playing vaudeville here, who have been booked in England, and who have booked passage during the next few months. Of these acts, almost twenty have booked passage through Paul Taussig & Son. A few vaudevillians who have split with partners here during the past few years, it seems, are doubling up again, and intend to work together abroad. That an invasion of England by Amerabroad

abroad.

The majority of these acts have set dates for sailing in June, and on the Olympic and Aquitania. Among these are Johnny Dooley and Yvette Rugel, who are booked to sail on June 14, on the Aquitania, with reservations made for a pianist. Sally Fields and a male partner are booked to sail on the Aquitania on March 22. The Creole Fashion Plate is also sailing on June 25, on the Olympic, with his mother and Bobby Symonds, pianist.

with his mother and Bobby Symonds, pianist.

Phil Baker and Jack Benny have booked passage on the Olympic for June 4. Benny does an act somewhat like Ben Bernie, and in all probabilities they will team up in England.

Others in the theatrical profession who have booked passage are: A. C. Astor, Olympic, April 26; Mr. and Mrs. Royak and daughter (Princess Wah Let Ka), Olympic, June 25; Al Shean and Harry Hanlon, Olympic, May 24; Ruth Budd, with Leo Minton, pianist, Aquitania, Feb. 26; Sissle and Blake, Imperator, March 10; Mr. and Mrs. Henry Bellit, Olympic, June 4; Walter Bryant, New Amsterdam, June 10; Sue and Bert Kelton and daughter, July 16, Olympic; Lohse and Sterling, Carmania, March 19; Joe Milton and Irving Gear Segar, to join Harry Green in England, Aquitania, Feb. 26; Ruby Norton, sister and pianist, July 2, Kaiser and Victoria.

Betty Bond has been booked for a tour

the Moss-Stoll circuit by William Mors, and sails May 24 on the Aquitania.

to open June 6.

Joe E. Howard and Ethelyn Clark have also arranged to sail some time in June, but have not completed arrangements.

ANNIE ABBOTT RETURNS

ANNIE ABBOTT RETURNS

Miss Annie Abbott, known as the
"Georgia Magnet," who back in the early
nineties showed herself to be a nemesis
to the strongest men in the country, who
tried and failed to lift her, once more demonstrated her control of natural laws and
her power of weight resistance last Sunday in the Hotel Astor. Five husky newspaper men. individually and collectively
tried to raise her slight figure from the
floor, but failed. However, each lifted
her when she permitted. Finally, she inher when she permitted. Finally, she invited them to push her down, but in this they also failed. Many theories have been advanced regarding her demonstrations. Miss Abbott herself says it is an unexplained ability to arrest the law of force.

GOLF GAME ON COAST

Newton Alexander, Fred Whitfield, Howard Langford and William Mandel, on the Orpheum bill, are making a foursome at golf every morning during their stay in San Francisco. So enthusiastic are they over the sport that one hour after their arriver from Portland last week, they had done of their golf togs and were on the

"Syncopation," a new act featuring Babe Smith, Nick Bruckner and Matty's Jazz Band of six pieces, opened on the Fox time last week.

Harry Paul is now rehearsing a new song, talk and dancing act with a new partner.

Paul Case and Betty Mitchell will open shortly in a new song and dance offering in full stage. The act has a special set and material. Joe Mason will be seen at

the piano.
"Just a Smoke" is the title of "Just a Smoke" is the title of a new sketch now being produced by Messrs. Backer and Madden, written by Eddie Madden. It is a one-act farce, and will be done by Bernadine Stanley, Richard Haven and Gene Delmar.

Edde Seaman and Jack Sharke are presenting a new Jew and Wop comedy act.

N. V. A. STARTS LIFE MEMBERSHIP

N. V. A. STARTS LIFE MEMBERSHIP

A life membership was established for the first time in the National Vaudeville Artists' organization last week. It was decided that a life membership would cost \$200, and carry with it all the benefits of the organization, including the \$1,000 insurance policy.

No special drive will be made on the life memberships. In fact, it will be considered more of an honorary membership than anything else. It was also decided that a number of these life memberships would be given away every New Year's Eve at the club to a number of members who have shown the most activity in doing deeds for the club's welfare.

The life membership cards will be made

The life membership cards will be made of engraved silver, with the owner's name also engraved.

FRECKLES ARE THEATRE PASS

A novel means of advertising is being utilized at Fox's Audubon this week, in conjunction with the film "Dinty," with Wesley Barry, the freckled-faced kid. The idea was thought up by the press agent of the theatre and Ben Jackson, the house manager.

Every woman, girl or child that has natural freckles is admitted free to any performance. All they have to do is show their faces to the doorman. Children who are freckled must be accompanied by freekled faced grandiene. freckled-faced guardians.

SHOW NEW MIND READING ACT

Eleanor McAuley opened last week out town in a mind-reading act similar to e one formerly done by Mercedes.

McAuley is assisted by Charles Stockdale, who works in the audience, which is interesting from the fact that very few if any mind-reading acts have been seen in this country with a woman working the

The act is under the direction of Harry Walker and is slated for an early York showing.

GERRY SOCIETY STOPS ACT

"Ting-A-Ling." a juvenile act produced by E. W. Wolfe, was compelled to close a tour of the Loew time last week by the Gerry Society. The act had a cast of six, five girls and one boy. The agents of the society claimed that one of the girls in the

act was under age.

According to the Wolfe office, the girl later produced a certificate proving that she was past sixteen. However, the act is disbanded, and the route cancelled.

LUBINS SAIL FOR ENGLAND

LUBINS SAIL FOR ENGLAND

J. H. Lubin, general manager of the Loew booking office, sailed Thursday for England on board the *Imperator*, for a vacation of five weeks, which he will spend in London and Paris. He is sailing as the guest of Marcus Loew, who is paying all the expenses for Lubin and his wife.

In the meantime, Johnny Hyde and Moe Schenk will look after the affairs of the Loew booking office.

SCHOOL BOARD **OUT TO CENSOR VAUDEVILLE**

FRISCO LAWMAKER HAS BILL

SAN FRANCISCO, Cal., Jan. 24.—
Assemblyman Edward Hurley's proposed censorship of moving pictures by the State public school authorities is to be expanded to include all professional vaudeville productions, according to an announcement made this week. The bill as introduced provides for a censorship board composed of the State superintendent of public instruction and the State Board of Education. It covered only the moving picture production. Hurley claims that after a conference with some of the members of the Legislature on the moving picture approval bill, I have reached the conclusion that it is not broad enough and should take in the vaudeville stage as well. I find that in not a few vaudeville houses the "movie" is also used as part of the program. To the end that there of the program. To the end that there shall be a complete supervision of both branches of public entertainment I shall at the proper time offer some amendments. to the original measure. Hurley said that he will press in principle the censorship bill to regulate the picture and vaudeville

FAY TEMPLETON A CRITIC

FAY TEMPLETON A CRITIC
PITTSBURGH, Pa., Jan. 21.—Fay Templeton, now Mrs. William Patterson, star of numerous Weber and Fields and George M. Cohan productions, is now a dramatic critic for the Pittsburgh Leader, owned by A. P. Moore, husband of Lillian Russell. She conducts a column under the name of "Fay Templeton-Patterson." She refuses to accent commensation for her fuses to accept compensation for her ork, and more than that, refuses to accept

HODGES ON POLI TIME

Jimmie Hodges with a company of twenty has been engaged for a tour of the Poli and Wilmer and Vincent Houses the Poli and Wilmer and Vincent Houses to play full weeks, opening at Bridgeport, Conn., March 7. Among the principals in support of Hodges will be Jean Tymes, who appeared with McIntire and Heath lear year.

BRANDELL SAILS FOR EUROPE

William Brandell, the vaudeville manager, sailed for London last Thursday to complete some deals with British music hall managers for some of his acts, and look over the field for new material. George Choos will handle Mr. Brandell's acts here during the latter's sojourn in England.

FLORENCE RAYFIELD SIGNS

Florence Rayseld, who for the past few ears has been appearing in vaudeville, as signed a five years' contract with the

first production e. th "The Midnight production engagement will

BOOK SHUBERT ACTS UP STATE

Shubert acts are now being booked at the Rialto Theatre in Amsterdam, N. Y., for headline purposes, by the Davidow and Le Maire office. The house plays four acts each half of the week, in addition to a feature film.

DOOLEY COMPLAINT SETTLED

The complaint of May and Hill to the effect that Jed Dooley is infringing on their "anatomizer" bit has been settled in Dooley has promised to dis-

N. V. A. COMPLAINTS

Lillian Johnson has complained about e Meuline Sisters of Chicago, who owned the Lee-Art Sextette act. According to Miss J. hison, she was engaged for the act and, after appearing in it, was closed without notice last November. Miss Johnson says that her contract calls for four weeks' notice on either side.

Joe Schenk, of Van and Schenk, has complained that Carlton and Ballew, also Bernard and Towns are infringing on a

Bernard and Townes, are infringing on a piece of business while playing the piano, such as "playing the piano nonchalantly with the right hand, resting the left elbow on the music rack and, at times, com-pletely leaning back on the piano keys," which, he claims, is his original style. Shriner and Fitzsimmons claim that El Brendel and also Morris and Townes, are infringing on the "dark stage" bit origi-nated by them.

Jarvis and Harrison claim that Fulton and Burt are infringing on their "hold-up"

Madeleine Buckely has filed a complaint against Hank Brown, with whom she formerly worked, claiming that he owes her two weeks' salary. Miss Buckely said that he cancelled her engagement in the act without two weeks' notice.

Frank Evans, manager of L. Ayres Man-tell and company, a manikin act, billed as "La Petite Cabaret," also claims in fringement of billing by an act called "La Petite Cabaret."

Murray Bennett complained that Trixie Friganza is infringing on his billing, "A Bag of Tricks." El Brendel has written, complaining that

Rome and Gaut are infringing on one of his bits, in kicking a shoe off one foot and exposing a bare toe in a hole in the sock.

FAY IS BROADWAY MANAGER

William Patrick Fay is now managing Moss' Broadway theatre. He was last in charge of the Keith house in Philadelphia. Jerry de Rosa, formerly assistant manager at the Hamilton Theatre, is now officiating in a similar capacity at the Proadway. Robert Wayne is now in charge at the Hamilton, with Mr. Melvin as his assistant.

VAUDEVILLE AT CAMP GRANT

CHICAGO, Ill., Jan. 23.—The Western audeville Managers' Association has ar-Vaudeville vaudeville Managers Association has arranged with the commandant at Camp Grant to supply them with a ten-act vaudeville bill each Sunday. The vaudevillians will be recruited from numerous acts playing the W. V. M. A. The show will be given in the camp proper.

DIXIELAND ACT CLOSED

LONDON. Ont., Jan. 20.—"Holiday in Dixieland" was cancelled by the management of the Patricia Theatre here, this week, when it was not ready to go on for the supper show after its first perferenced. formance.

SANDERS BOOKING ACTS

Al. Sanders, formerly wine agent, and recently vaudeville performer, is booking acts for clubs, banquets and other social affairs. He is sharing office space with Andy Rice at No. 1465 Broadway.

HUDSON AND JONES RETURN

Muriel Hudson and Davy Jones, the latter a nephew of Sam Bernard, returned last week from a year's work in London and Paris. They opened immediately upon their return in a new act.

HOWARD McCOY TO MARRY

Howard McCoy, manager of the Palace in New Orleans, and formerly of St. Louis, will be married June 3 to Gertrude Lassiter of Vicksburg, Miss.

WANT JACK LE ROY TO WRITE

Jack Le Roy is asked to communicate with the National Vaudeville Artists' Club.

AUDEVILLE

PALACE

Percy Athos and Company, the "and ompany" consisting of Gertrude Jackson and Edythe Le Roy, put over to consider-

and Laythe Le Roy, put over to considerable applause for an opening act, at the Palace, their dancing and skating. The neck spins were well done.

Al Mamaux, being a pitcher, doesn't make a home run as a rule, but with Jimmy Rule certainly hit that dreaded "Two" spot for a trip around the bases. The act was forced to take an encore and several bows: Mamaux's hit record for the several bows; Maday being 1,000. Mamaux's hit record for the

Hermine Shone and Company went over fairly well. The act is a little too long and the line, "he may be all the world to his mother but he's a horse's neck to

The show, which started off fast, started to drag with this act, and sort of sagged in the middle of the first half when the Three Misses Dennis offered their vocalizations. The girls harmonized several songs; the roses in the vase on the piano

songs; the roses in the vase on the piano were very pretty.

Bert Clark and Flavia Arcaro came next. If there is any comedian who can force an audience into convulsions and get a large percentage of them literally hysterical to any greater extent than Clark, the writer has never seen him. Clark is easy, technically smooth and surafire in his delivery, and has meetered. Clark, the writer has never seen him. Clark is easy, technically smooth and surefire in his delivery and has mastered timing to the split second. For thirty minutes he and Miss Arcaro not only convulsed but entertained and held the interest throughout. Bert Clark has always stopped every show the writer has ever seen, and this would have been no exception had the curtain not been lowered for intermission after the act had responded intermission after the act had responded

many recalls.

Miss Arcaro wore a gown of gold cloth ad pectoral adornments studded with and pectoral adornments studded with jewels; the headdress was of jewels and ornamented with yellow satin and chiffon. Green satin slippers and cream colored stockings which shaded to heavy blue at the knee, under which a jeweled garter was worn, completed the costume.

Following intermission, Pearl Regay, assisted by Roy Sheldon and a Jazz Band, "cleaned up." In acrobatic dancing Miss Regay has few equals and no peers. Her back bend is wonderful and received a spontaneous and emphatic hand.

There were several changes of costume.

There were several changes of costume, some selections by the band which were not exactly harmonious, an imitation by Sheldon on the piano and several numbers were sung by Miss Regay, but when all is said and done, it is the dancing in the act that counts and it was this factor than anything else that forced sev bows at the finish

The flashing of the card for Ethel Levey brought immediate response and upon her initial entrance a reception was received that may be best referred to as terrific.

that may be best referred to as terrific. The applause, although the writer did not time it. must have lasted fully a good minute. Miss Levey could not proceed and was visibly affected.

By an effort she managed to start her opening, but it was some time before she was able to warm up and even then she did not seem herself. This is intended in no way as a reflection on Miss Levey's act, which was a great artistic success in every way; see under "New Acts."

every way; see under "New Acts."

Billie Montgomery and Minnie Allen were billed for the next spot, but Clayton and Edwards filled their place. We felt sorry for them, we would have felt sorry for any act that had to follow Miss Levey, but they went right to it, despite the but they went right to it, despite the handicap and from the way they went at the finish, did not need any sympathy. The act has been reviewed before and went as well as the act Edwards did before with Keegan. A basket of flowers in which were two gold-headed canes was received and a speech of thanks was made.

The Mirano Brothers went on at a late hour and with their sensational acrobatic feats, closed a good show, exceptionally so in the last half. H. W. M.

VAUDEVILLE REVIEWS

ROYAL

Margaret Taylor is a likable little miss who sent the bill off to a good start. Be-sides being good to look at, she is ver-satile in the extreme, being able to put over a song, and a dance, as effectively as she can balance herself on a slack

Jim and Betty Morgan did all that could be asked of them in the deuce posi-tion and won a rousing hand after each of their vocal numbers.

Charles Cartmell and Laura Harris in their singing and dancing skit, "Golfing with Cupid," drew down laughs in abundance and closed to a big hand. Both members of the team are nimble steppers and their novelty bit, wherein they give an idea of how two exponents of terpsichore might play a round of golf, met with the approbation which it warranted. Miss Harris makes up as a dapper little chappie in an inebriate bit with her partner and some cross-fire here found a vulnerable spot in the audience. Cartmell's impression of a bibulous sport, however, did not ring true, for which the Volstead act may be responsible.

Frank Hurst garnered the applause Charles Cartmell and Laura Harris in

act may be responsible.

Frank Hurst garnered the applause honors for the first half of the bill. He came on to an emphatic round of applause which before he went off had increased both in volume and spontaneity. Hurst is a good looking and magnetic chap and all of his singing numbers were effectively rendered. Some of his stories, however, are a trifle weak for laugh provoking purposes, but his personality enabled him to put them over. So insistent was the applause at the close of his turn was the applause at the close of his turn that an encore could not be denied and he obliged with another published number.

that an encore could not be denied and he obliged with another published number. Gertrude Hoffman worked hard in her dances and impersonations, but the applause she received lacked spontaneity. Even though she was accorded a generous hand at the close of her turn, it was not as true to its ring nor did it have the volume that the writer has seen her receive on other appearances. Her opening dance, "The White Peacock," revealed her in a most effective costume, while "The Spirit of Victory" was also well executed. Her impersonations of Eddie Foy, Olga Petrova, Bessie McCoy and others show that she has not gone back in this department of entertainment. In her closing bit at the drums and traps Miss Hoffman got some measure of the applause her efforts merited and took several bows. Ida May Chadwick and Her Dad scored a marked hit opening the second half. Miss Chadwick looks neat as the soubrette and her crossfire with the hick postmaster provoked laugh after laugh. But it is as the gawky country girl that she does her best comedy work and in this role had the audience in a gale of laughter.

Craig Campbell via the medium of some

laughter.
Craig Campbell via the medium of some classical and popular ballads also scored emphatically and had to answer repeated calls for an encore with "Pagliacci." Heccalls for an encore with "Pagliace." Hec-tor McCarthy accompanied and also gar-nered a hearty hand in a piano solo. His even, well modulated voice carried the well selected songs clearly and intelligent-ly across the footlights.

Ed Pressler and Blanche Klaiss were a riot from start to finish in the next to

riot from start to finish in the next to closing position. Pressler's antics at the piano, his mannerisms and his ludicrous crop of blond-hair dressed in Paderewski

crop of blond-hair dressed in Paderewski fashion had them screaming from start to finish. His partner has the faculty of being able to put over a syncopated number and also won a vociferous hand.

Camilla's Birds brought the bill to a close and held them in to the finish, conducting themselves as much like human entertainers as it is possible for a bird to do.

HAMILTON

Although the programs didn't state it, and we saw no other printed sign of it, this week is supposed to be Patrons' Request Week here. James J. Morton is doing the enunciating business this week, and therefore had the distinction of being the only act on the bill whose name is printed on the enunciator. Morton does his familiar pieces of business in his dry manner that is sure fire for laughs. Say what you please about him, he's a dandy

Felix and Fisher were the first to have the honor of being announced by Morton. They did a pleasing gymnast routine, do-ing some strong man work and comedy.

It was somewhat surprising, then, to see Russell and Devitt follow, also doing an acrobatic routine, even though their work was different, and Morton filled in between. This pair did some sensational stunts in tumbling and bits of contortion.

Morton's old sketch talk, about the bird who carried his beard from the Frozen North to Newark to find his daughter, made North to Newark to and his daughter, made up the introduction to Hugh Herbert and Company. Evidently the other man in the act, who plays the role of Hirsch's partner, made up in a hurry, for powder was smeared in patches on his face in the opening scene. The act scored in laughs and applause.

If anyone has the impression that jazz

and applause,

If anyone has the impression that jazz is losing its favor with the public, let him run up to the Hamilton and look at how they eat up the stuff given by Clayton and Edwards. The show was tied in a knot before they were through. However, Cliff Edwards proved that he didn't have to stick to jazz by the manner in which he sells the "Sandman" number, which stopped the show. Lou Clayton's dancing is always worth watching, because it's not only original but clever.

But when one thinks of class, the Ford

ways worth watching, because it's not only original but clever.

But when one thinks of class, the Ford Sisters are always to be thought of at the same time. The girls have changed their waltz number and soft-shoe numbers, by doing a bit of Chinese in the first, and making the latter more of clogwork. The band, also, has gone back more to the repertoire of the original bunch seen with the girls, and with the "Florodora" medley, have improved their portion of the act. The clog-dancing at the close of the act stopped the show.

Morton would have easily done the right thing by making some announcement in the intermission about the orchestra and the director, W. McElwain, who are rapidly becoming the most popular on the circuit.

chestra and the director, W. McElwain, who are rapidly becoming the most popular on the circuit.

Stopping shows had by this time become the vogue on the bill, so Jack and Irving Kaufman stepped out and made it the third consecutive act to do that stunt. These two will always be able to get over on the merits of their voices, despite their lack of showmanship.

For the honor of China, Long Tack Sam also stepped, and with his troupe stopped the show. Magic, contortion, acrobatics, aerial work, in fact, things too numerous to mention are all done in very meritorious manner. Sam is every inch a performer and does well.

A cold, perhaps, might be put down as the reason that Anna Chandler didn't do as well as usual. Perhaps the cold wasn't there, but her voice sounded like it, and it's a good excuse, at any rate. Miss Chandler's material is exceptionally good, and Sidney Landfield, who is more than an assistant, ought to feel honored that his name is programmed as the author, even if Hockey and Green did write most of it.

It.

It is seldom that as neat a dance act is seen in closing position as the Magleys' offering, and they surely deserve better.

G. J. H.

RIVERSIDE

Monday matinee found the show poor running order, due not alone to the added starter, Pressler and Klaiss (dou-bling from the Royal), but because of wrong layout. The Masters and Kraft bling from the Royal), but because of wrong layout. The Masters and Kraft Revue in No. 3 for one, was on too early and deserving of something better. Charles and Madeline Dunbar, also shifted to next-to-closing from No. 4, were not as effective following Emma Carus. Similarly the entire show could have stood shifting about to better advantage.

Rekoma. "the could be supported by the supported by the

Rekoma, "the gentleman equilibrist," entered nonchalantly, worked coolly and gracefully and departed to sweet music. Came Les Morchantes in the second spot with a musico-vocal routine, working in Harlequin get-up, and acquitting themselves in more than satisfying measure. The De Pace Brothers are billed as the "world's greatest mandolin and guitar players," an admittedly ambitious billing, but not to be doubted.

but not to be doubted.

Harry Masters and Jack Kraft, with their dance revue, in which they are assisted by a quartet of steppers (three of them feminine), found the third spot a cinch and annexed an octet of legitimate bows. Bobby Dale, Louise Dale, Elsie La-Mont and Grace Masters comprise the legomania-personae of this nifty offering. The boys introduce the turn with a bit of panto "breaking into vaudeville" a la Jimmy Valentine, with a huge safe representing "vaudeville" from which they go to "four" for a pot-pourri of hoke and legitimate hoofing, the hokum going so-so in spots but holding up well in the main. The competition number with each attempting to outdo the other, scored. For the rest, the supporting cast sings and dances in solos, duo and ensemble for very effective results.

Pressler and Klaiss, unprogrammed in

the rest, the supporting cast sings and dances in solos, duo and ensemble for very effective results.

Pressler and Klaiss, unprogrammed in number four, panicked them and left 'em hungry. The clamorous reception was deserving of reciprocation with an extra inning. See "New Acts."

Mme. Besson in Barrie's "Half an Hour" sketch, closed the first section to a hearty bon voyage, although the first scene was rather slow getting under way. Clifford Brooke, who staged the piece, appears in the support and took care of his part capably, as did the balance of the cast.

Following "Topics of the Day," Will Oakland sang a routine of better grade ballads in a sweet tenor to encouraging returns right along. Mr. Oakland features an original composition, "There Is No Night," in his program, which went well, and a medley of old-time Irish songs scored for him neatly. Not so long ago Mr. Oakland was appearing in a musical sketch on the better small and small big time, and this change to a solo artist has indeed been a change for the better. He works in "one" minus the usual piano accompanist, although he might add one to preserve stage balance if nothing else.

Emma Carus, second after intermission, proved a revelation. Emma has lost some of her extra flesh and as she confided to the femmes in the house, "it's a tough battle but worth it." Coupled with her bobbed and hennaed hair, Emma is some chicken for a gal so long in show business. J. Walter Leopold, her accompanist, has supplied Miss Carus with a flock of new numbers and after she brought on a new protege of hers, referred to as something like "Avalon," who proved to be a corking Russian stepper, she had 'em at her mercy and forced to pull the speech thing, which sounded sincere at least, considering her absence from this benighted Bagdad-on-the-Subway for some months.

The Dunbars, with their "Animalfunology," disported themselves foolishly and entertainingly in the "acc" position, although Emma Carus preceding had set too fast a pace for them.

Princess Radjah, foot and

AUDE TLL

EIGHTY-FIRST STREET

George Libby and Ida May Sparrow have a rather refined and entertaining little singing and dancing act entitled, "The Essence of Novelty," which, according to the program, is conceived and staged by Libby. He starts off the entertainment as a rather polite traffic policeman who immediately gives a charming young miss the right of way when she starts to display her ability as a stepper. From that point the act caught on and the applause for each succeeding bit was given with a free hand.

Lillian Roth, the little tot who did such

was given with a free hand.

Lillian Roth, the little tot who did such clever work in "Shavings," is a popular little kiddie and the folks at this house let her know it. Besides, Lillian is a clever little artiste and had them laughing at her comedy antics in addition to holding them when she wanted to be serious. Her sister Anna assists her and although she's not even knee high to Rabbit Maranville makes up in juvenile ability what she lacks in size. Anna scored an individual hit in an impersonation of Frances White, done in a manner which occasioned laugh after laugh as well as a hearty round of applause. For an encore Lillian offered a recitation which caused a renewal of the applause.

Burns and Frabito had little trouble in

Burns and Frabito had little trouble in Burns and Frabito had little trouble in getting their material over and proved a laugh hit throughout. Their best bit is that wherein one of the team desires to purchase toy balloons from his partner. As the latter begins to give the price scale, the prospective customer accidentally places his lighted cigarette against one of the balloons—and bloocy-bloocy. This is continued until all of the air that had been encased in them is "pushed upstairs," as Frabino says. Burns has a fair singing voice and handled a pubstairs," as Frabino says. Burns has a fair singing voice and handled a published number effectively, while a comedy number by the duo also met with the approbation of the patrons.

Sarah Padden in a one-act play by Ann Irish entitled "The Cheap Woman," scored an emphatic hit, revealing herself as a clever actress both in emotional and lighter moments. Although there is little action to the piece, Miss Padden maintained the attention of her audience and draw down a meet emphatic hand at the tained the attention of her audience and drew down a most emphatic hand at the close. She portrays the role of a woman who with a girl supposed to be her daughter is doing a sister act in a restaurant revue. The daughter tires of the mother's fretfulness regarding her welfare and attempts to kick over the traces. Before she has an opportunity to give herself to a married admirer the mother intervenes and wins his affection. When the daughter begins to denounce the mother the latter shows the reason for her action, reveals the philanderer in his true colors, and veals the philanderer in his true colors, and then tells the girl that she is in reality not her mother, but had adopted her. Betty Brooks handles the role of the girl in good fashion, while Harry English plays the part of the man.

If a distinctive hit should be awarded to any one in particular the honor goes to Ruth Roye, the little comedienne of syncopation. While not a riot, she pro-voked so much laughter that at times she had to stop during her songs to give her auditors a chance to finish their chuckauditors a ling. As a delineator of syncopation Miss Roye need side-step to no one.

Carl Emmy and His Pets brought the bill to a close. Emmy is a clever showman and is not lacking for support, his troupe of canine actors being capable in every respect. They occasioned laughs as well as applause, the turn taking three bows at the close.

J. Mc.

RINGLING BRINGING BIG ACT

Ringling Brothers are bringing over a new act from Sweden said to be a sensational aerial offering, and known as the Erectto Troupe. The act will sail from Gothenberg, Sweden, on the S.S. Drothingholf on March. 3.

SHOW REVIEWS

(Continued from Page 9)

ALHAMBRA

Cold weather evidently had no ill effects on the business here on Monday evening, in fact, it seemed to stimulate it, for there were quite a few standees downstairs. The audience seems to be more appreciative as

Acrobatic stunts on skates that are really difficult stunts to do, are rarely seen, and that was one of the novelties offered by Rollo and Mulroy. The act runs less than eight minutes, but the work done in that short session was sufficient to get them over to much applause.

The time is rapidly arriving when Marcelle Fallet shall be able to dispense with the slide announcing that her mother and herself played for the soldiers in France, and win applause on the merits of their offering alone. At present, the slide serves its purpose toward getting them a reception at the start of the act. Mile. Fallet is using only two numbers for her reception at the start of the act. Mlle. Fallet is using only two numbers for her actual routine, and two for encores. The routine numbers consist of the "Meditation" from "Thais," and a Hungarian classic, both rendered in very pleasing fashion. Madame Fallet does excellent work in accompanying at the piano. The girl uses too heavy a make-up on the cheeks and eyes.

Betty Byron and Williams

cheeks and eyes.

Betty Byron and William Haig again offered "The Book of Vaudeville," reviewed by the writer at the Hamilton last week. This is the fourth week that Miss Byron has been doing Sylvia Jason's work in the act, and she is better this week than last. Haig couldn't possibly find a better successor to Miss Jason, no matter where he sought, for she is just the type from a viewpoint of physical size, and also personality, to work with him. They scored heavily here. heavily here.

The Alhambra is always the place where the old-timers retain their old popularity, but that is not the reason that Lew Dockstader almost stopped the show. For the fact that he is an old-timer does not seem to prevent him from keeping abreast of the times with his material.

John B. Hymer was given as a big a reception in applause as many acts get on the finish of their routines. Those to whom Hymer was new, soon found out the reason for the reception. Hymer has put several new lines into the "Tom Walker

several new lines into the "Tom Walker In Dixie" classic, and all are as funny as the rest of the material. Hymer's character has been commented on so often that we'll pass it up, to give special comment to the Devil. Also to the girlie and "Tiger" Smith. All are excellent.

Ernie Ream opened intermission, or at least, followed the Topics of the Day. Ream is either English or Irish, undoubtedly the former. His opening song has a good melody to it, nd some of his stories are fairly laughable. But the trouble with Ream for the most part is that he himself is too much of the English music hall type and most of his material on that pe and most of his material on that der for American audiences. Taking the lateness of the hour into

consideration, it was practically a tie between the Dooleys and Hymer as to which was the hit of the bill. At any rate, the Dooleys can boast of having a "big act" that can be ranked among the first five that can be ranked among the first five best. Their falls were funnier than ever on Monday evening. The music is typical of Harry Carroll. Which is really praise. William Foran, who takes the roles of Judge, boss electrician and Russian sailor, deserves credit after the Dooleys for great work. Helen Patterson is pleasing in her dances, and Hartley does well in singing. The chorus is capable.

Turner and Grace went on at about 11.15.

Turner and Grace went on at about 11.15 with their juggling offering and did very well in that spot holding all but a few in.

COLONIAL

Samstead and Marion is a strong act camouflaged with a sort of sketch with the man falling asleep and dreaming he sees a girl who sings and whom he does acrobatic feats with. There was a display of muscles and poses and a short, interesting talk on physical culture with demonstrations. The act does not seem smooth.

Libonati, the xylophonist, had a hard

smooth.

Libonati, the xylophonist, had a hard time getting things started as the house had not settled down, but at the finish drew a hand and took an encore.

La Bilbianita, a Spanish dancer, billed for the next spot, failed to appear and The Sharrocks filled the spot. The house seemed cold and apathetic during the entire evening, few things seeming to arouse them to any spontaneity of applause.

plause.
Gallagher and Rolley, unprogrammed, were in the next spot and got over well but not with their usual acclaim. The laughs were there, but when it came to applause the ring that we have been accustomed to hear, was missing.

Marie Nordstrom in "Tick Tock" closed the first helf and presented her series of

the first half and presented her series of character sketches in a worthy manner. She seemed to be suffering from a cold,

She seemed to be suffering from a cold, but put it over nevertheless.

The fall done in the chorus girl bit was clever. In the opinion of the writer, the act would be better without the whole characterization, however, as the sad part of a chorus girl's life and her death from heart trouble after having undergone the exertion of dancing before an audience, and the reference to the baby, is uninteresting to a vaudeville audience. Miss Nordstrom took a couple of bows to fair applause.

Nordstrom took a couple of bows to fair applause.

Gallagher and Martin, also unbilled, opened the second half, taking the place of Walters and Walters.

They have a neat little talking act with some singing and dancing and put the cleverly written dialogue and monologue over for good laughs. The line, "Sorry you feel so badly," which was used in the talk and also in a song, should have been "sorry you feel so bad."

The dance at the finish was graceful and dainty. They received a hand that seemed dragged out.

"Gus Edwards' Song Revue of 1921" was programmed to close the show, but in the next to closing position Edwards held them too long, stalling at the finish in "One" to an unwarrantable extent in the taking of bows, forcing of encores and the plugging of a new song; it became quite tiresome.

the plugging of a new song; it became quite tiresome.

No revue can hold them for forty minutes and that is the length of time the act occupied the stage.

Noticeably good was the hot-house scene with the girls attired as various flowers emerging from the door, and the dancing of the small boy, who was a riot.

The last scene before the act went to "One" for the forced finish, was on the East side of New York. Various old-time songs were sung, including "The Sidewalks of New York," "Sweet Rosie O'Grady," "Two Little Girls in Blue," "Little Annie Rooney," "After the Ball" and "The Bowery."

Prominently displayed on the paper stand was a theatrical weekly that was not in existence when "The Sidewalks of New York" and "Sweet Rosie O'Grady" were popular on the East Side.

The young fellow who danced, received the first spontaneous hand and is certainly a terpsichorean find.

At a late hour, unother unprogrammed act, Roselli, Casell and Company, put on a novel dog act with some apparatus that has not been seen in this country, of late, anyway. The turn is undoubtedly a foreign one.

H. W. M.

ETHEL LEVEY

Theatre—Palace.
Style—Singing, dancing, recitation.
Time—Thirty minutes.
Setting—Special in "one."

Ethel Levey's initial appearance was made in a bell-shaped flounced gown of old rose ornamented with cords of old gold; she wore pink satin slippers and pink silk stockings, diamond pendant earrings, a long diamond necklace and many bracelets.

After the biggest reception the writer After the biggest reception the writer who has been looking at shows for many years, has ever heard, died down somewhat, Miss Levey started "Every Time I Hear a Dixie Melody," using her splendid range and melodious, sympathetic contralto tones to exceptional advantage, and selling the number well with good diction and enunciation.

For her second number she were white

For her second number she wore white net edged with silver over white satin foundation. It was set off with wistaria shade metallic cloth at the waist and ornamented with brilliants and a diamond pin, an anklet was worn on the left leg.

The effect was refined and peaceful.
The way different singers sing and different dancers dance was humorous and clever, especially so being the travesty on a Spanish dancer with some legitions high high at the finish. mate high kicks at the finish. After much applause Miss Levey said, "There's lift in the old girl yet," which received a good hand.

The verse of the number, which was announced as "Yesterday," was recited to music, and the chorus, sung, with alternate lines spoken. This was done with much dramatic force and sympathetic inhibition. The tones were tiful, and after the closing line, "A man must work out his destiny," "That's All," was delivered, most perfectly attuned. This was a classy bit of artistry that was superb.

After much applause, Miss Levey announced there was an act that was not on the bill, a young girl whom she was giving a chance; the audience sensed who was meant, so Miss Levey announced Georgette Cohan.

"Mary Rose" was the title of the next number and after the first verse and chorus, Miss Cohan appeared in gray. It was her first appearance on any stage in vaudeville, her only other experience having been for a short time in "Peter Pan" in London.

Miss Cohan joined in the song, imi-tating her mother's tones, style and manner to perfection.

ner to perfection.

Georgette is thin and agile, like her father, George M. Cohan, bears a certain facile resemblance to him, dances cleverly, with snap and vim, and introduced a bit of a shimmy. She took the house by storm. At the finish, mother and daughter stood for some time bowing to the applause, after which Georgette pulled a George Cohan kiss.

A speech was forced, Miss Levey saying among other things that, although she had many friends in England, there was nothing like the good, old friends, after all; she referred to Stella Mayhew, in a box, and further said that the audience had scared the voice out of

audience had scared the voice out of her and she felt as if she had cotton in her mouth. Georgette then made the famous George Cohan speech, "My mother thanks you, my father thanks you, and I thank you" in an exact imi-tation of her father, with the little twist of the mouth and the vocal nasal intona-

It took four ushers, with all their arms filled, to carry all the flowers to the stage, after which another encore was demanded and "It'll Be All the Same a Hundred Years From Now." was sung, Miss Levey drying her eyes with a handkerchief after the first beaute. H. W. M.

AUDE / ILLE

AUDUBON

(Last Half)

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AUDUBON

(Last Half)

It would be practically impossible to expect business to continue as good as it was last week, when "Passion" was the feature at this house, so even though the Thursday night's attendance showed a falling off from the week previous, it still showed that business is improving in comparison with the way it was going earlier in the season.

Russell and Hayes have a clever idea in presenting their strongarm routine, but haven't worked it up to the best of its possibilities. The stunts themselves are sensational. There are very few acts in vaudeville that have ever done them and very few which are doing them now. Which makes Russell and Hayes somewhat of a novelty, as far as strongman work is concerned.

The Gallerini Sisters were pleasing in number two spot, with a number of instruments, using the accordeon, throughout, as accompaniment, each of the girls switching off to different instruments. Both open with the accordeon, and in the rest of their numbers use the violin, saxophone and cornet. Their routine is fairly well arranged, and both are capable.

We thought that practically all phases of bedroom farces had been used by now, but "In Wrong" shows even a new angle. A cast of four, who read their lines excellently, are in the playlet, which possesses some great laughs and situations. Of course, being a bedroom farce, the plot must be worked up to by having a "souse" come into the room where the wife of another man is sleeping by mistake. It couldn't be a bedroom farce if not done that way. But in getting out of the situation, is, where it differs somewhat from other bedroom playlets.

The Fox News reel which followed, seemed to be a new invention number. It was very interesting, to say the least, and in many ways, the Fox News seems to have it on other news reels.

Olga Cook was given a reception on her entrance, and could easily have taken an encore when she was through, but declined it. A planist, billed as "and company" was with her. Miss Cook sings well, but has one thing that can eith

PROCTOR'S 23d ST.

(Last Half)

(Last Half)

The Carpos Brothers open on dimmed stage with the playing of mandolin and concertina, following which a series of acrobatic feats in which hand-to-hand and head-to-head predominate. The piece de resistance was reserved for the concluding trick, that of playing while head-to-head, the concertina by one while the other played the accompaniment seated at the piano.

Ryan and Weber, who were reviewed under "New Acts" last week, went over fair, the girl's appearance and personality being an asset. "Baby Mine" with Nanon Welch went over just fair, see under "New Acts."

Clara Barry, a relative of the well known Lydia Barry, came next and was assisted by Orville Milledge. Miss Barry is remindful in her manner of working of Lydia, punching across her points with assurance and having a keen sense of comedy values. She does apparent ad libs, and is an adept at this style. The Spanish number, in a gown of black and jet used for a finish was certainly sold well, bringing strenuous applause and forcing Miss Barry and her partner to take many bows; they could have taken an encore easily but wisely refrained from doing so.

Wilbur Sweatman made a solid hit with the playing of three clarinets simultaneously. The saxophone was used for a couple of numbers. Some "triple tonguing" on the clarinet showed a facile technic. This instrument when used for fast jazz, screeches, and to the writer is far from musical; with the orchestra and a piano on stage going full forte, what resembles a noisy, unmusical finity and made one of the hits of the act.

Ray and Emma Dean have been reviewed as a "New Act" recently; they went over well, taking a couple of bows.

Eleanor Pierce and Co., with a dancing act, closed. The act is much smoother and now in good shape. The young fellow who dances is very light on his feet, has personality, and made one of the hits of the

SHOW REVIEWS

PROCTOR'S 58TH ST.

(Last Half)

Clast Half)

The Nippon Duo, two Japanese, opened the show with a rather novel offering comprising music and juggling feats. One of the team is a piano player and also offers a song. While he is manipulating the Ivories his partner does a series of foot juggling feats on top of the plano.

The Follis Girls are two fair dancers and worked hard, winning a good hand in the second spot. Their singing also pleased. Frank Mansfield is versatile if anything. He opens by playing the xylophone. A medley of popular numbers on this instrument met with the approbation of the audience annut then Mansfield proceeded to show them that he could do other things. The plano is the first medium towards demonstrating his versatility. Mansfield then offers a ballad, revealing the fact that he is the possessor of a pleasing tenor voice.

Billy Montgomery and Minnie Allen were slow in getting started, a lot of preliminary hokum at the beginning of the turn proving ineffective. But once this team, ably assisted by "Little" George Kirby, got going there was nothing to it as far as registering a hit was concerned. A song by Kirby soon after the opening of the turn brought forth a spontaneous hand and when Montgomery began to show him how to use gestures in putting it over, the turn had started on its way to scoring the hit of the bill. Montgomery's antics at the plano earned laugh after laugh, while Miss Allen did good work in several syncopated numbers. A burlesque dance by Kirby and Miss Allen proved a riot, but the real knockout came when Montgomery, with his feet encased in heavy brogans, started his slipping and sliding dance for a close.

Instead of the regular dance contest, an innovation was offered in the form of a "Deer Contest" this Thursday. All of the contestants were females and the idea evidently met with favor judging from the applause the different dancing couples received.

Arthur Whitelaw would have to keep singing his "Come on Over" for the rest of the evening.

Mang and Snyder brought the bill to a close with a stron

PROCTOR'S 125th ST.

(Last Half)

Clast Half)

Sherman and Rose did several dances and went over in the opening spot at the supper show, fair. The men wore Pierrot costume, the girl short white, with bare legs; both changed later, the man to Tuxedo and for the last change the girl wore gray trimmed with fur.

The Parker Trio, two straight and one Wop, sang a number of published songs including "Oh, Marle" and concluding with "Goodbye, Forever." They looked over the house while singing the latter number prior to their exit, and as few were in the house, it seemed singularly apropos.

Mattylee Lippard assisted by Dave Dillon have an act that is certainly "CLASS," spelled just that way. Miss Lippard is a pretty blonde with a smile, pretty teeth, a personality and has in addition, a good voice, knows how to use it with the best effect, sells her numbers well and is graceful, pleasing and at all times an artiste. The staging of the act was especially noticeable, it has been very well done.

Several changes of costume were made, the most striking of which were the Japanese of blue and orange, the diaphanous gown of net trimmed with green ostrich feathers which showed a pleasing figure, and more particularly the cherry velvet used for a finish while playing a saxophone. In the last costume, Miss Lippard was certainly "SOME" picture.

"Sweet Kisses" was most artistically delivered and the other published numbers sold with telling effect. The planist filled in well during the changes without any unnecessary plano solos and the act is for the better houses, Miss Lippard being certainly, big time material.

Sidney and Townley who have been reviewed recently in the "New Act" department, went over but the writer still thinks the act would be improved without the unclassy and rough closing bit done in "One." The man did considerable "kidding" at the supper show.

The Corinne Tilton Revue closed the bill; it has been reviewed many times but "Time does not stale, nor custom wither" the quality of her offering which is distinctly of a tyle away from all the res

COLISEUM

(Last Half)

COLISEUM

(Last Half)

When an opening act that does a juggling routine, takes an encore, it is quite a feat. But Nolan and Nolan could have easily taken his encore without waiting so long and make it look more legitimate. The encore is practically a part of the routine, for Nolan, who does the juggling (the girl assists), always does it. The juggling bits are clever, and the routine arranged well.

Combe and Nevins, the latter at the piano, sang a number of published songs, and gave a dandy account of themselves. The boys look neat, and sing well together. They also include a solo by each, and not only have selected their numbers well, but sell them effectively.

Mr. and Mrs. Jimmy Barry are now doing "The Burglar," which is a sequel to "The Rube." In addition to a new song, and some new lines. Jim Barry is wearing a new celluloid collar and a suit of black, instead of the gray affair he formerly wore. The act for the main part, is just a rehash of the gags they have used for the past number of years. While Barry's character is always good for a laugh, we have seen times when they have done a much better act, as far as laughs are concerned.

Ernest Evans and Girls followed the Topics of the Day, which were flashed to allow time for stage setting. We still cannot see why the dancer insist upon modding and shaking her head while dancing. If it is supposed to be pantomime to be part of the story, we can't see where it comes in. It doesn't make her look cute, if that is her purpose, and only detracts from whatever merit her dance work possesses, and that is only fair.

Walters and Walters went over to a great hand with their ventriloquial act is a novelty in itself, and the two are clever performers.

Bradley and Ardine were to hit of the show with their dance offering. Irving Fisher scored an individual hit at the plano with his solo. The team's acrobatic dancing is excellent.

HARLEM OPERA HOUSE

(Last Half)

Libby and Sparrow went over much better than when the writer previously caught the act, particularly the man's dancing and the burlesque travesty of the Egyptian dance done for a finish.

Wilde and Sedalia made quite a hit with their singing, talk and imitations. The yodelling finish put them over well for several bows.

"It Was Ever Thus," is a clever little offering very well played by a very adequate cast. The story concerns the breaking of an engagement between a fellow and girl because the girl has discovered that a recently married girl friend of hers is always quarreling. The Don Juan promises to effect a reconciliation if the girl will marry him providing his efforts are successful. In "Three" the three are seen, one week supposedly having elapsed. There was only one weak point; not sufficient time is given between the moment of phoning the good news to the girl, and her appearance on the scene. Went over very well when seen to consistent applause.

Ruddel and Dunnigan were a hit; see under "New Acts and Reappearances."

Dody and Berman won a lot of laughs with their talk and held the interest throughout in the next to closing spot. A ballad was very well sold by one of the boys and "If I Catcha That Man That Teach the Shimmy," was put over in fine style.

For a finish the two are doing a fake ventriloquial bit one using the other as a dummy on his knee, that has, for some time been accredited to Felix Adler. The two do it slightly different but in the main, it is just the same. They may have Adler's permission.

"Melody Garden" is a well staged classy big time novelty that would be a hit on any bill. The girls are all clever on brass and looked well in gowns of orange, blue, salmon, lavender and cerise. A saxophone solo was well played, a large French horn solo was a hit an old "Bull Frog" song being used.

The playing of the cornet by the girl in the centre in lavender, seemed to stand out well. The scenery and effects, particularly the waterfall, were pretty. H. W. M.

IZETTA ROUTED FOR FAIRS

CHICAGO, Ill., Jan. 23.—The Robinson attractions have arranged a route for Izetta, which consists of sixteen weeks of fairs. The route includes five weeks of Canadian fairs, that open early in July. Izetta is at present completing a tour of the W. V. M. A. and Interstate circuits.

AMERICAN

(Last Half)

Position did not matter much to Frank Pickett, who opened the show with a talk-ing turn, as the house was jammed when he

Fagg and White, a man and woman, the former doing backface and the latter tan, pleased with their comedy and were accorded a good hand at the close of their

former doing blackface and the latter tan, pleased with their comedy and were accorded a good hand at the close of their turn.

The Smiletti Sisters are two captivating little ladies and their work on a slack wire resulted in round after round of applause. Dot Marshall and Ragpickers scored an emphatic hit through the medium of Miss Marshall's singing of published numbers and the syncopated efforts of her assistants. Miss Marshall's voice is well suited to her style of songs, she has the necessary personality and plenty of "pep." Her so-called ragpickers, five in number, differ little in style from other exponents of jazz. Gerard and Foley, two men, work smoothly in a singing and stepping turn, but their act is one of mere routine and lacks the essential punch. One of the chaps has a fair voice and both are nimble dancers, but the resultant applause lacked spontanelty. Jack Reddy is undoubtedly popular with the patrons of this house judging from the hand which greeted his initial entrance. Reddy just exudes personality and easily scored the hit of the bill. In fact he was unable to get off until he had delivered a neat little speech of thanks to his appreciative audience. Reddy comes on as an inebriate. A comedy song based on the Sunday blue-laws agitation gave his turn a great deal of momentum. Several published numbers were also put over effectively, while a character bit for a close was also well done.

If one wanted to compile a dictionary of slang a study of the lines in Mabel Palge's act would without doubt prove an adequate basis. Miss Paige portrays the role of a young woman whose sister has married into a wealthy and very aristocratic family. She and her Voistead dodging father become obnoxious to the bride's proud mother-in-law who attempts to have the young couple divorced. Then Miss Paige gets her slang to work bringing laugh after laugh and preventing any possibility of having the sister separated from her husband.

Callahan and Bliss work a great deal like Miller and Mack and had little trouble in

ing.
The Kanazana Brothers, three Japanese, in a foot juggling turn, brought the bill to a close and held them in to the finish.

J. Mc.

REGENT

(Last Half)

The Clinton Sisters, two exponents of interpretive dancing, drew down a rousing round of plaudits and gave the program quite a little momentum. Both of the girls are graceful dancers and were well applauded in their various numbers.

Sam Green and Mildred Myra were a soild hit from start to finish and the close of their act resulted in big applause. Miss Myra knows how to put a published number across, while her partner is a good violinist who also sings and dances.

Hugh Herbert and Company earned almost every manner of laugh from a chuckle to a giggle in "Mind Your Own Business." The act has been seen around New York a great deal but that fact does not seem to have taken the edge off it. As a supposedly ruined business man who is induced by a confidence man to have himself done away with so that his wife can collect his insurance, Herbert was a hit from start to finish. Almost every line went over to a hearty laugh. The supporting cast is a capable one, the work of the stenographer being especially good.

Dave Ferguson and Lucille Fields won a number of laughs and a great deal of applause. Ferguson comes on alone, starts to sing and then goes into a monologue. Most of the talk concerns his ex-wife. When he says that he doesn't worry about paying her alimony as she never knows where he is, Miss Fields arises from a seat out front and asks "is that so?" In the role of the wife she then climbs over the footlights. After the couple are reconciled the fight starts all over again when she asks for fifty dollars. Out front she goes once more and as Ferguson again starts to sing, she returns with a detective.

Dugan and Raymond provoked just as many laughs here as they did while playing at the better houses. "An Ace in the Hole,"

son again starts to sing, she returns with a detective.

Dugan and Raymond provoked just as many laughs here as they did while playing at the better houses. "An Ace in the Hole, their vehicle, has been reviewed in these columns often and further comment on the laugh producing qualities of the turn is unnecessary.

Willie Solar scored with his comedy songs and received one of the best hands of the bill following a Russland dance.

Martin and Moore in a mid-sir classic brought the vandeville part of the program to a close. The man and woman both do clever work on the rings, while some strong arm stunts by the man also met with favor. J. Mc.

AUDEVILL

HERBERT AND BINET

Theatre—Proctor's 125th St. Style—Rustic comedy.
Time—Fifteen minutes. Setting-One.

Seated before her country home sing-ing a few lines, brings a freshness of rusticity and a measure of refined youthfulness. Without any preliminaries, the man comes to the front of the stage and fulness. Without any preliminaries, the man comes to the front of the stage and announces to the girl that he is lost, and on being informed that he is at a place called "Opportunity," situated somewhere near Happiness, he brings home the situation through cleverly worded dialogue. From a vocal point of view, the young lady in this act has a well rounded and sympathetic voice; "Mary, It's a Grand Old Name" received several encores, scoring a decided hit. The race track tout, as played by the man, while somewhat overdone at times through the employment of rather harsh slang, is the basis of the comedy running through the entire act. Of course, the usual misunderstanding by the girl of race parlance, and the original manner in which some of this patter is introduced, will find favor. "When Your Pipe Goes Out," as recited by the tout, while not new, is well employed in the act. From a costume viewpoint, the girl in rompers offers a pleasing sight, her piquancy reaching beyond the footlights with proper registration. She changes to her "Sunday" clothes, which she wears as becomingly as the style of country dictates.

THE RIOS

THE RIOS

Theatre—Greenpoint.
Style—Acrobatic novelty.
Time—Ten minutes.
Setting—Full.

In a full stage set, with a blue cyclo-In a full stage set, with a blue cyclorama that parts to disclose a "place" set, the Rios open with a few poses, about four in all, and then go right into a ring and aerial routine that is staged with care, and run off smoothly as silk. The work is shared equally, the man doing the supporting first, and then the woman. Their feature trick is done in slow time, but holds the attention of the audience. In this, the woman, hangaudience. In this, the woman, hang-ing head down from the top bars, sup-ports the rings on which the man does a slow arm lift, and several twists, slow arm lift, and several to catches, and other gymnastic feats. catches, and other gymnastic feats. All the while the woman is singing a "mother" ballad, and she does it well, too, possessing a pleasing voice, with a rather high register. The act has class, both making a neat, clean-cut appearance, the woman possessing an ample, yet appealing figure, and although the work is done slowly, there is no stalling. Should make a good act for the better class of houses.

S. K.

DOROTHY QUINETTE & CO.

Theatre—Audubon. Style—Dancing and singing.
Time—Sixteen minutes.
Setting—In two (special).

ome weeks ago, an act billed as Green wood and Quinette, appeared at this same theatre, the Audubon, doing this same routine. Miss Quinette is now doing the act again, with a new partner,

doing the act again, with a new partner, who for some reason was not billed.

The act itself is very appealing. The staging is fairly pretty, but the numbers done themselves are the most appealing part of the act. They are all novelties in the song and dance routine, which makes the act acceptable in itself.

Miss Quinette is a cute little girl, with not much of dancing ability, but enough of personality to make up for it. Her male partner is the one who carries the dances over effectively, and has enough ability to do it capably for both. The songs are delivered in pleasing fashion; in fact, the entire act will please. A planist is also included in the company.

G. J. H.

NEW ACTS AND REAPPEARANCES

BO PEEP & JACK HORNER

Theatre-Greenpoint. Style-Kid act. Time-Fifteen minutes. Setting-One; plain.

Betting—One; plain.

Bo Peep and Jack Horner are a boy and girl, the former a pianist, and the latter a mimic. The boy plays the accompaniments and announces the numbers that the girl will do. The first one is an impression of Frances White singing a kid song. She is very clever at this type of number, but her impression was not quite as strong as it could have been. We would suggest copying Miss White's pucker, and business with her fingers, and the slight lisp she uses at times. The next number is announced as Fanny Brice, and in a red gown, with silver net bodice, and hat to match, she

times. The next number is announced as Fanny Brice, and in a red gown, with silver net bodice, and hat to match, she sang the "Floradora" number that Miss Brice used at the Ziegfeld Roof. This won some laughs and a good hand.

The next number announced is Eddie Cantor. This number got a good hand. The boy then offered a comedy number entitled "Where Do Mosquitos Go in the Wintertime," which won laughs. They closed with Bo Peep giving an impression of herself five years from now, and for this she was attired in pinkish colored pantaloons, with hose to match, coat, vestee and hat of the same material, with a huge silver bow, a la minstrel, and sang a number that had a "blue" strain to it. This and the first number were her best, and brought the best results. For an encore she and Jack Horner sank a "Playmates" number that had a quaint appeal, and sent them off to a big hand. Miss Bo Peep is a clever girl, with personlity, ability and appearance, but it seems she has made a mistake in choosing her imitations. With a routine of cute numbers to fit her style of work more adaptly she would be seen to much better advantage. Also she seemed upset when reviewed, and that may have affected her work. With proper coaching and handling, it would be a topnotch act.

MILLARD AND MARLIN

Theatre-Harlem Opera House. Style-Singing. Time-Fifteen minutes.

Setting-Specials in "one."

A very good act with a clever manner f presentation and showing class and

At the rise of the curtain a drop is discovered draped back to show a church scene, and Millard and Marlin, with backs to the audience, facing the illuminated drop. The man was in dress suit and the girl in a low and short pink satin costume and wearing a bridal veil. They get a good laugh as they turn and come down stage—the girl asking. "Why don't you smile?" and the man replying in a woebegone voice, "They know why I don't."

Their opening number was followed by At the rise of the curtain a drop is

Their opening number was followed by a dance which was very neat.

The girl makes an exit and the man The girl makes an exit and the man sings a short verse explanatory of what is to follow, the curtains of the drop in the meantime having been allowed to close. They part in a minute to disclose a scene in Chinatown, and the girl enters in Chinese costume and the man in sailor garb; they sang a published Chinese number to a good hand.

Another introductory verse, another change of scene and the Bowery is shown, the two adopting the necessary change of costume and a song, and an East Side dance sent them over to considerable applause. Should do well in the better houses.

H. W. M.

PALI DASSI AND CO.

Theatre Jefferson. Style-Animal novelty. Time-Fifteen minutes. Setting-Full. Plain.

The outstanding feature of this act is a novelty finish marred by a too long and unnecessary introduction, via a lot of tomfoolery that means nothing to the act. To explain: The act has two women and a man in the cast. The women dance on, flit about a bit, then the man enters. All are dressed as Hollanders, the man eccentricly. One of the women and the man did some ball-bouncing with their heads, using a large red sphere that resembles an enlarged medicine ball. Two trained dogs are then brought on and put through a routine of stunts which showed careful training. A trained pony is next introroutine of stunts which showed careful training. A trained pony is next introduced, and some remarks about the pony's ability to box are passed, intended, we believe, for humor. The man and the pony indulge in a boxing match, which is interesting because unusual. The pony uses his front hoofs quite adeptly, and keeps his balance on his hind legs very well indeed.

The act needs rearranging to suit the American taste, for as it stands at

American taste, for as it stands at present it is too European, the action lags, and the act is cluttered with a lot of unnecessary business. The turn could be put on by the man and one woman, the comedy eliminated, the folks dressed in either summer attire, or tuxedo and semi-evening gown, and the act presented as a straight animal novelty of this form it would have a presented. act. In this form it would have snap, look neater, run smoother, and hold the attention much more easily than at present. A good act buried under bad routining and staging. Hardly big time as it stands, but could be developed.

RUDDEL AND DUNNIGAN

Theatre-Harlem Opera House. Style-Singing, talking. Time Fourteen minutes. Setting-Special, in "one."

A good act away from the usual run nd put over in true showmanship style

and put over in true snowmanship style with much professionalism.

In a gown of green and gold lace with flounces edged with silver, a bell-shaped skirt trimmed with two rows of purple spangles, a neck strap of purple spangles holding up the bodice, and green slippers and stockings, the girl, who is pers and stockings, the girl, who is pretty, presented a good appearance from the front. At the piano she played the accompaniment to the opening number with her male partner, who was dressed in Tuxedo. "To Be Continued" proved a clever song lyrically.

This was followed by a single by the man, entitled "To Morrow," and upon her reappearance the girl was attired in a gown of black and jet with roses and blue ostrich feathers. The bodice was trimmed with vari-colored ribbon for a rainbow effect.

rainbow effect.

Same Old Stuff" served for an intro-

"Same Old Stuff" served for an introduction of impressions of various callers with whom the girl was annoyed. The "Poet," the country boy, and lastly the fellow with the "caveman stuff," who wins her. This is a clever idea, well worked out, and was a distinct hit. Some talk followed, which drew good laughs, and the two finished with "Big Brown Bolo Eyes" with the "wah-wah" that Eddie Leonard made famous, and a neat dance. Took several bows to a good hit and should be a desirable acquisition in the better houses. good hit and should be a acquisition in the better houses.

H. W. M.

"BABY MINE"

Theatre—Harlem Opera House. Style—Comedy sketch. Time—Twenty-four minutes. Setting—Special in "three."

To the best recollection of the writer, the idea for the plot around which this "boiled down" version of the play of the same name was printed in a little book play entitled "A Family Affair."

The necessity for the physical appearance of a baby at a certain time in a certain household, in order to obtain a

certain household, in order to obtain a sum of money, to fool a relative or for some other reason, has also been used in several other plays.

In "Baby Mine" a different twist is given for the necessity, that of inducing the husband, who has been away for some time, to return home to see his wife, and this seems to be less of an excuse than some of the others, and not as strong a treatment of the basic idea as should obtain.

As presented by the company at the Harlem Opera House, this reason for

As presented by the company at the Harlem Opera House, this reason for the return was far from being sufficiently emphasized. It was with extreme difficulty that the writer was able to discern just why the husband had been wired by a friend of the wife to return because his wife had a baby, and it was only because of his knowledge of the other plays, and partly of deduction, that the conclusion was arrived at. was arrived at.

The point was not punched across, nor sufficiently "fed" to make the denoument of several babies, the result of several instructions given to the husband of the friend, the hit that it should have

The cast was as adequate as the ma-terial, which is of doubtful value in vaudeville through the fact that containvalueville through the fact that containing no novelty in the way of idea nor situation, does not move nor develop with sufficient momentum to hold the interest of those accustomed to the more speedy farce of today, than in the days when "Baby Mine" was originally written, and furthermore what wight he accontable in furthermore, what might be acceptable in farce or light comedy on the legitimate stage, does not necessarily prove of definite entertainment value in vaude-

"Baby Mine" as a play was a hit here "Baby Mine" as a play was a hit here and abroad, piling up many coins of the realm for both its author and William Brady, the producer. The sketch has had considerable attention paid to the detail of business, which makes the offering draggy and tiresome to audiences accustomed to a more vacillating action, and in its present state it is doubtful whether it will pile up nearly as many dollars for those interested.

Cutting the running time from twenty-four minutes to fifteen might help a lot to send the sketch over the time once.

The set draped in pink, looked pretty

The set, draped in pink, looked pretty and dainty, and the work of the girl who played the wife stood out well above the rest.

H. W. M.

BELLE MEYERS

Theatre-Proctor's 23d Street. Style—Singing.
Time—Twelve minutes. Setting-In one

Miss Meyers may be able to do a single, but not for a few years, unless she wants to tie herself down to a number two spot on the smallest of small time. The trouble lies in the fact that she hasn't sufficient experience, and number two spot on the smallest of small time. The trouble lies in the fact that she hasn't sufficient experience, and isn't strong enough by half to do one successfully anywhere else.

successfully anywhere else.

Her routine is fairly well put together, contains an amount of cuteness, but lacks sufficient appeal for a punch. Miss Meyers has no voice to speak of, but she has possibilities of selling a number. Until those possibilities are fully developed, we'd advise her to work with a parfner.

G. J. H.

LONDON

FOREIGN NEWS

SYDNEY MELBOURNE

V. A. F. WARNS ENGLISH ARTISTS AGAINST FOREIGN ENGAGEMENTS

Advises Variety Actors Not to Accept Offers Unless V. A. F. Sanctions Them-Many, Eager to Accept Foreign Offers, Have Been Stranded as a Result of Managers' Failure to Pay Equitable Salaries

Music Hall artists and others associated Music Hall artists and others associated with the concert stage have been cautioned by Albert Voyce, the chairman of the V. A. F., against being too anxious to accept engagements from managers who are on the alert to sign artists for foreign tours. The chairman warns that artists should take advantage of the Federation's knowledge of conditions, and not to jump at so-called flattering opportunities to go to other called flattering opportunities to go to other es. Passports have been refused to managers and in many instances equitable salaries were re-arranged for those who had signed contracts for appearance. A bulletin sent out by Mr. Voyce shows that a young artist was left stranded at Antwerp, and that the Variety Artists Benevolent Fund had to come to the rescue. This particular case was brought to the attention of the British Consul and on the strength of the details submitted, the matter of passports became the main issue and hereafter a strict rule will prevail with salaries were re-arranged for thereafter a strict rule will prevail with the issuance of the paper. In line with this, Herbert S. Martin, of the Passport Department, wrote to Mr. Voyce as follows:

"I need scarcely say that as far as we can properly withhold passports, we are

most anxious to prevent the exploitation of artists at an insufficient salary in foreig countries. In any case concerned wit music hall artists and in which our examiners have reason to doubt the bona fides of a contract or the sufficiency of the salary offered, I have given instructions to our examiners that they shall take advantage of your offer of assistance."

Under this plan, all future contracts

Under this plan, all future contracts made with traveling troupes, music hall artists, or any of the subsidiary professions, will be carefully scanned and no passports will be issued unless the case has passed the scrutiny of the Variety Artists' organization. When the contract has been finally passed upon, it will serve as a guarantee that the artist is protected equitably and in line with the living costs of the country to with the living costs of the country to which he is designated. This method will save many performers from humiliation, and put a stop to the unscrupulous method emplayed by irresponsible theatrical managers to bring artists from one point to another under the guise of employment. It at once wights a wayner which the variety responsible rights a wrong which the variety performer should appreciate.

TATE HAS NEW CAR ACT

LONDON, Eng., Jan. 22.—Harry Tate's new vaudeville offering "Selling a Car," has established its popularity at the Holborn Theatre, where it is greeted with genuine amusement. The sktech has a great deal of original humor, and swarms with burlesque tricks employed to sell an auto-mobile. It does not require a trained imagination to sift the laughing qualities of this skit, especially when Tate's portrayal of characters are included in the analysis.

TULLY TO DO DREW COMEDY

LONDON. Eng., Jan. 20.—Richard Walton Tully, who is resting in the Riviera by physician's orders, is expected back in London soon to find a theatre in which he can produce "Keep Her Smiling," the comedy in which Sydney Drew was appearing at the time of his death. Tully will then return to America to product "The Right to Strike," in conjunction with his associate manager Purcy Burton.

HANLEY NOT TO CHANGE

LONDON, Eng., Jan. 22.—The Hanley Royal Theatre will not be turned into a motion picture house as at first anticipated. It will be continued as a dramatic home. At a recent meeting-of the directors, Alan Young was directed to book engagements for at least two years ahead. These latter instructions remove worry as to the conversion of the house for film purposes.

DESLYS FURNITURE AT AUCTION

LONDON, Jan. 22.—The furniture belonging to the apartment of Gaby Deslys in Kensington will be sold at auction next month. The effects consist of precious antique rugs, ancient armor, English period furniture, gifts from the King of Portugal, and other royal heads. Her famous gold four-poster bed will also be sold.

BLANO TO WRITE "LE ROI" SCORE

LONDON, Eng., Jan. 21.—M. C. Blano, a young Italian composer, has been engaged by Messrs. Grossmith and Laurillard to write the music for the forthcoming English production of "Le Roi," which will be produced under the title of "The Royal Visitor."

LONDON, Eng., Jan. 21.—The original presentation of "The League of Notions" was produced for the first time at the New Oxford Theatre, on January 17th. A beautiful theatre rose on the property formerly used for music hall purposes, the equipment being replete with refinement in color and effect. John Murray Anderson and Charles Cochran were responsible for the event, which was received enthusiastically by a very large audience. The royal family was represented at the opening in the person of the Duke of York and Prince Henry. Distinguished men and women filled every available seat in the handsome theatre. The twelve American beauties brought from the United States by Anderson created an the United States by Anderson created an immense impression. They are Virginia Lee, Sally Yarrow, June Korie, Irene Matthews, Juliette Compton, Corine Paynter and Dina Zardi made particular headway in the large cast of players.

The Dolly Sisters scored heavily with their dances, particularly in the number where they use their trained collies. Rita Lee, also an American dancer, won great favor.

Other Americans in the cast who scored were Helen and Josephine Trix.

The revue is using the "Music Box," and "Bridal" numbers and scenes from "What's In A Name?"

A Name?"
Mr. Anderson returns to New York in about a week, to begin work on two new productions, one of which is a musical comedy bu Augustus Barrett written in conjunction with Mr. Anderson. This new comedy will be presented next Spring. Mr. Barrett, who is at the moment in London with Mr. Anderson, was responsible for with Mr. Anderson, was responsible for the music in "The League of Notions."

SWEDISH BALLET SCORES HIT

SWEDISH BALLET SCORES HIT
LONDON, Eng., Jan. 22.—The Swedish-Ballet, which is scheduled for an American appearance very shortly, has caught the English public by storm. The ballet is the first of its kind to tell a real story, the dance hinging on a visit to the mad house. An orchestral score by Viking Dahl aids in materially producing the desired thought rhythms, and adds a shudder to the interpolations of the dancing assemblage. There are discords to represent shrieks; wails and moaning sounds, all suddenly interrupted with the crashing of cymbals and brass, accompanied by the beating of drums, give the effect of a sort of Grand Guignol horror.

horror.

M. Borlin presents a theme having as its basic thought the dreams of the insane, the drug fiends and epileptics.

All this, interspersed with music of an unusual nature, brings the ballet up to the dramatic pinnacle of dancing possibility. Nightmares friendly to innocence, vanity crazed women subject to a variety of earthly ills come in contact with death, and other spasmodic whimperings of the idiots lend havor to the deluge of color which engulfs the stage during the action of the gulfs the stage during the action of the gulfs the stage during the action of the terpsichoreans. Nothing is left to the imagination—the music, the dress, the chanting, the illusions, the prattle and mumbling of the irresponsible all throw themselves directly at the audience, and cause a surprising chaos of expressions. When brought to America, the Swedish Ballet will carry the electrical and musical effect now in force at the Palace in London, where it has registered more than a don, where it has registered more than a pronounced hit,

BRIEUX DRAMA REVIVAL

LONDON, Eng., Jan. 21.—"The Three Daughters of M. Dupont," the Brieux drama, is to be revived by Leon M. Lion and Ethel Irving at a series of Garrick Theatre matinees towards the end of this

REPERTOIRE HOUSE FOR FILM

London, Eng., Jan. 21.—One of London's most famous repertoire houses, Miss Horniman's Theatre, is to be converted into a cinema, it having been sold this week for more than \$185,000 for that purpose.

"LE RETOUR" A BIG SUCCESS

"LE RETOUR" A BIG SUCCESS

Paris, Jan. 20.—"Le Retour," the new comedy of Robert de Flers and Francis de Croisset, opened at the Athnee with success. The dialogue is bright, the character drawing superb and the acting all that could be desired by a strong cast.

The action of the piece is subsequent to the armistice and we see Colette, who has been a nurse for the Red Cross, awaiting the return of her husband Jacques who has been away two years. She expects to see him return in uniform covered with decorations and full of the ardor of war, and is trembling with excitement as she

decorations and full of the ardor of war, and is trembling with excitement as she bandages a superficial wound on the hand of Marcel, a young naval lieutenant, who imagines that she is trembling for him.

Jacques enters, not in military uniform, but in an ill fitting suit that he has picked up in Marseilles; he is dirty and worn from travel and looks strangely unromantic. He is weary and tired and asks simply for "his slippers."

Colette is somewhat disillusioned and as for Jacques he is shocked to see a meal of but boiled beef and carrots washed down with a bottle of stout. Colette wanted a ready-made hero decked out with the trappings of war and Jacques failed to deliver the goods.

Instead of the joy of homecoming, there are disputes and recriminations and the two find they do not love each other at all.

all.

They decide that each is unbearable and the lady suggests that they run single track; Jacques agrees with the atipulation that he shall appoint his successor, but to all his suggestions Colette turns thumbs down every time. Colette decides on Marcel and flees with the Prince Charming in the bright blue suit with the brass buttons.

buttons.

The young men thirst for each other's blood, but when they meet for the first time since Jacques' return, they discover they have both been on the Yser in the blood and mud together.

They talk and the woman is entirely forgotten, but overhearing the brutal statement by one of the men, "The women of today have no importance they once had in life," Colette is furious.

Victor Boucher scored a striking success as Jacques and having, like the authors, been at the front, gave the requisite amount of authority to the principal scenes. Marthe Regnier as Colette was an artistic joy and M. Stephen as the naval officer and Mme. Jeanne Cheirel as Colette's mama were excellent.

MARIE LLOYD ON JURY

London, Eng., Jan. 22.—Marie Lloyd, the music hall singer has been called to serve on a jury, to pass judgment in a divorce case. Miss Lloyd has appeared before the courts in three matrimonial tangles of her own. When served with the usual jury notice, she states that she felt like fainting, and added that "men are such nice creatures it is really a mistake to expect me to find one of them. take to expect me to find one of them guilty," Miss Lloyd has the distinction of being the first woman juror called to serve in a divorce proceeding.

MILLER AND AINLEY TO DISSOLVE

LONDON, Eng., Jan. 21.—According to reports, Gilbert Miller and Henry Ainley are to dissolve partnership. After the run of "Peter Pan," Ainley will go to the Aldwych for the production of "The Tempest." Ainley will play the role of Pros-

"DANIEL" FOLLOWS "PETER PAN"

LONDON, Eng., Jan. 21.—"Daniel," the new play from the French, is to follow "Peter Pan," into the St. James. Alexandra Carlisle is to play the role enacted by Sarah Bernhardt.

YIDDISH HOUSE FOR WEST END

LONDON, Eng., Jan. 21.—Arrangements to being completed for the erection of a iddish Theatre in the dramatic West-

FILM INDUSTRY IN BAD WAY

PARIS, Jan. 21.—Lack of capital along with restrictions that have been put on the free exploitation of film talent has put the motion picture industry in this country in such a precarious position that it is fight-ing at present for its very existence. Ac-cording to the leading producers the cinema industry has already recorded a critical that industry has already reached a crisis which it is finding it difficult to survive, while there is danger that the 500,000 motion picture industry workers in France will be

thrown out of work.

According to De Lac, one of the foremost French producers, the government is taking no interest in the plight of the film men, while the capitalists are disdaining them. Tourneur Capellani, Chautard, Leces Perset and many other leading proonce, Perret and many other leading producers have been compelled to accept

American offers. Millions of dollars," says Dr. Lac, "can be found in America for film production, while here it is difficult to raise even a million francs. Besides we are held back by numerous restrictions. We are not allowed to stage a film in the Louvee or the Notre Dame, nor to take a film aboard one our warships, or even in one of our

of our warships, or even in one of our military barracks.

"While in the United States there is one picture house for every 4,000 persons, we have, theoretically, one for every 30,000 inhabitants. In fact there are only 2,000 cinema theatres in all France and not more than 500 of these are worth considering. Our taxes, which sometimes mount to as high as 35 per cent of our gross receipts, have resulted in the closing of numerous houses.

"French films are expensive and cannot compete in price with foreign productions compete in price with foreign productions because our home market is so small. Already two of our large producers are putting out few or no new films. We are permitted to buy few films from Germany, with the result that we have to buy German-made films from America in dollars which we might have bought in marks."

LONDON TO SEE "SALLY"

London, Eng., Jan. 22.—Flo Ziegfeld's "Sally" will be presented in London by Gilbert Miller in conjunction with the American producer, during the beginning of next season or early Spring.

BURLES QIII

BURLESQUE WINS IN LANCASTER **FIGHT**

GRAND JURY SANCTIONS SHOWS

LANCASTER, Pa., Jan. 22.—The grand jury, in session here, has handed down a decision which is decidedly favorable and decision which is decidedly favorable and of much interest to burlesque producers. The decision, which sanctions burlesque shows at the Opera House, was the result of an action brought by the Lancaster Law and Order Society recently against Raymond P. Yecker, manager of the Fulton Opera House, on five separate charges of producing immoral exhibitions.

There was so much interest in this case in nearby towns as well as in Lancaster,

In nearby towns as well as in Lancaster, that the local court room was filled to capacity when Judge Landis read, "Raymon P. Yecker, charged with running an immoral exhibition contrary to law—not a true bill—costs imposed on the prosecutor, John Kline."

The Law and Order Society had prepared its case with great care, several days being consumed in presenting its testimony to the grand jury. The action, framed to elimgrand jury. The action, framed to eliminate one of the chief forms of theatrical amusement here, namely, the burlesque show, was considered unwarranted by the local populace, and great satisfaction was expressed when the indictment was returned and the costs were charged to the

BURLESQUE IN CAPITOL
WASHINGTON, D. C., Jan. 22.—The New
Capitol Theatre will open on February 13
with the "Grown Up Babies."
This house was formerly the Lyceum,
which was destroyed by fire last winter.
With the opening of the New Capitol
the lay-off week between Baltimore and
Philadelphia will be filled in.

COLUMBIA'S SUMMER SHOW

Jean Bedini's show, "Peek-a-Boo," which comes to the Columbia Theatre, New York, next summer, promises to eclipse all previous efforts. Those engaged for the production thus far include: Bobby Clarke, Paul McCullough, Florence Dailey, Frank Sabini, Sundell Sisters, Emily Earl, Cliff Heckinger and the White Way Trio.

"PEEK-A-BOO" ON \$2 TIME

Jean Bedini will put his present "Peeka-Boo" company, now playing the Columbia Circuit, out on the two-dollar time next season, with the Kelsa Brothers at the head of it. It will play to the Coast, but not in any cities where there is a Columbia Circuit house.

MRS. SARAH GOODMAN DEAD

Mrs. Sarah Goodman died at her home in the Bronx on December 26. She was 52 years of age at the time of her death. was the mother of Danny Goodman. well known in former years as a burlesque

BEDINI'S SHOW BREAKS RECORD

BALTIMORE, Md., Jan. 23.—Jean Bedini's "Peek-a-Boo" company, which played at the Palace here last week, broke all records at that playhouse, playing to \$15,000 in six days.

LE VAN FOR VAUDEVILLE

Harry S. Le Van of the Tiddledy Winks Company will go into vaudeville this summer, booked by Lew Cantor.

BEN RIGGS IN HOSPITAL

Ben Riggs is at the New York Hospital under treatment for pneumonia.

Billy McIntyre closed with Barney Gerard's "Some Show" in Hoboken Sun-day night on account of ill health. He leaves this week for Santa Fe, New Mexico, where he will remain three or four months. On his way there he will stop off for a few days in New Orleans to visit his father, Jim McIntyre, of the team of McIntyre and Heath. Billy's wife will accompany him and remain at Santa Fe with McIntyre during his stay there.

Jack Ormsby will take his place with the "Some Show" company, working opposite Tommy ("Bozo") Snyder.

SENNA SIGNS FOR 3 YEARS

Joe Hurtig signed Tom Senna, the tramp comedian, who took Lew Hilton's place with the "Girls from Happyland" recently, and his partner, Gertrude Weber, for three seasons more, commencing next season. Senna is introducing a new dance, called the "cork leg dance," in his specialty, assisted by Miss Weber.

STOCK TO OPEN ON FEB. 6

The Avenue Theatre, Detroit, will open stock program on February 6, a week later than was announced in last week's CLIPPER. This was decided last week. The "Girls" from the Follies" will close the regular American Circuit shows there.

BABY GIRL FOR THE GRANTS

PHILADELPHIA, Pa., Jan. 20.—A tenpound baby girl arrived at the home of Mr. and Mrs. John O. Grant yesterday. Mrs. Grant, formerly Babe Healy, well-known soubrette in burlesque, and the little girl are doing finely. Grant is straight man with the "Kandy Kids."

HARRY WARD IN HOSPITAL

Harry Ward, former comedian in bur-lesque, is confined to the City Home at Blackwell's Island, Blind ward, K-2. He is there under his own name, Louis Person. Ward is blind. He was with the "Auto Girls" five years ago and was stricken blind

about that time

50 MOVIE HOUSES IN BALTIMORE

The City of Baltimore, Md., with a population of about 600,000, and a contributory territory of about 100,000 additional to draw from, supports fifty-eight motion picture theatres. six are first-run houses. Of this total

NEW PRIMA-DONNA FOR UNION SO.

Harriett Nolan has been added to the cast of the Union Square Stock Company, and made her first appearance on Monday last. She serves as prima donna to the excellent burlesque aggregation under the Ben Kahn

SAM SCRIBNER ON VACATION

Sam A. Scribner, general manager of the Columbia Amusement Company, left for Palm Beach last Saturday, where he will make a during February. The following Sam A. Scribner, general manager of the remain during February. The follomonth will be spent at Pinehurst, N.

JEAN NATHAN MARRIES

Jean Nathan, a member of the chorus the "Bon Tons" company, was married William Schall, an insurance broker of this city, on January 19 in Greenwich, Conn., by Judge Albert Mead.

MRS. JENNINGS RETURNS

Mrs. William V. Jennings, wife of one of the owners of the "Jazz Babies" company, arrived in New York last Wednesday after a four months trip to England. France and Wales.

STROUSE WITH "FOLLIES" SHOW

Harry Strouse is now managing the "Girls From the Follies," relieving Irving

MGRS. MUST KEEP **SHOWS UP TO STANDARD**

SCRIBNER WARNS OWNERS

General Manager Sam A. Scribner sent a letter, dated January 21, to every show owner on the Columbia Circuit, directing them to get after their managers and see that the shows are kept up to the standard of the circuit.

Some of the managers, Scribner claims, are getting careless and do not look after the details of the shows as they should. He wants them to inject pep in the performers and keep them that way.

He tells them that all the managers

He tells them that all the managers have to do is to look after show, keep it going, see that the wardrobe and scenery is clean and kept in A-1 shape. Then again, they should check up the printing and see that the house managers are furnished with all the advance matter in plenty of time.

The press matter photographs underlies

The press matter, photographs, underline and corrected programme should be in the hands of the house manager four weeks before the show arrives.

The manager has to take care of his railroading transfer, and see that his show

gets from town to town properly.

"PEEK-A-BOO" BREAKS RECORD

PHILADELPHIA, Pa., Jan. 19. — Jean Bedini's "Peek-a-Boo" broke all records at the People's Theatre last week, doing \$10,-206 in six days, which is almost three times as much as the average weekly business at that house recently.

RUTH HASTINGS MARRIES

Ruth Hastings, prima donna of the "Tiddledy Winks," was married in Newark January 4 to Tom Orlando, a Newark merchant. She retires from show business at the end of this season.

BURLESQUERS IN VAUDEVILLE

St. Joe, Mo., Jan. 20.—During the layoff of the "Follies of the Day" between Kansas City and St. Louis, White and Ulis played their vaudeville act at the Crystal Theatre here.

HELEN GOLDMAN CHANGES

Helen Goldman opened with the "Monte Carlo Girls" at Philadelphia this week. She closed with the "Naughty Naughty Girls" last Saturday night.

MADISON WRITING BOOKS

James Madison is now writing new books for Bill Campbell's "Rose Sydel's London Bells" company and his "Pat White" com-pany for next season.

MISS SYMONDS ON LOEW TIME

Alfarette Symonds opens this week with Joe Woods' Music World. She will be featured in the act, which is playing Loew

O'DONNELLS SIGN FOR 2 YEARS

Joe Hurtig has signed Johnny and Edith O'Donnell of the "Social Maids" for two years more, commencing next season.

HARRIGAN IN STOCK
Harry Harrigan, former burlesque comedian. is now in musical stock at the Columbia Theatre, Oakland, Cal.

BERT ROSE RE-ENGAGED

Bert Rose has been re-engaged by Mike Kelly to appear next season with his 'Cabaret Girls."

COOPER'S "FOLLY TOWN" IS A GREAT SHOW FAST, CLEAN AND FUNNY

James E. Cooper's "Folly Town," which had the run at the Columbia last Summer now after a swing around the circuit is back at the Columbia this week. There are a few changes in the cast—Gus Fay, Lester Dorr and Ruth Rosemond are the new members and they crowned themselves with glory.

"Folly Town" possesses charm in its settings and gayety in its costumes as well as display. There are tuneful musical numbers scattered throughout the show, which is studded with a chorus of pretty girls in smartly arranged numbers.

girls in smartly arranged numbers.

Fay. who is doing the principal comedy, is working with practically no make-up. His dialect is rich and his style of working is most amusing. His new way of portraying this character is a success. He made them laugh Monday afternoon and we think him the best Dutch comedian on the Cooperbooks and one of the best in burlesque.

Johnnie Walker is doing his eccentric comedy role, but has more to do now than when we saw the show last Summer. He is very funny and made a good impression with the audience.

Lester Dorr has several comedy parts, opening as "gloom," doing it well. He uses an odd make-up, he reads his lines distinctly and effectively. Later on he does a "bum" and in this part he stands out. His make-up is good and he has gotten away from the old dirty clothes. He has not an awful lot to do, but what he does more than pleases.

Walter Pearson, the straight man, is one of the few men in his line who lives up to what a good straight man should be. He is a capable performer and a natty dresser.

Jim Hall, Jim Holly, Harry Bart and Ben Joss all have important parts in the show and they do credit to themselves whenever they are on. They all dress well and carry themselves nicely, Decidedly successful was Franz Marie Texas in the prima donna role, singing her numbers as she always did. Miss Texas is an attractive looking young lady, of pretty form, who displayed gowns that were really stunning and she can wear them.

Babe Lavetta, a pretty and shapely young lady, is the soubrette. She peps things up with a fine selection of numbers, dances and is a whirlwind of speed. Miss Lavetta's gilttering costumes were pleaving to the eye and her selection of colors and style was good. She registered a success in all she did. Ruth Rosemond, in the ingenue role, acquitted herself very nicely.

She is a pretty girl with auburn hair and she fits in finely, Miss Rosemond breezed right into favor with her numbers and she reads lines well. Her wardrobe is pretty and in keeping with her style of

Tennessee Ten, a colored act, offered a corking good singing, dancing and musical specialty in this scene, that stopped the show.

Walker and Miss Errol offered a corking good dancing specialty in the "drinking" scene which was very delightful.

Dorr and Miss Lavetta offered a pretty and graceful dancing specialty later in the show assisted by four members of the musical act. It more than pleased.

The California Trio, Jim Hall, Harry Bart and Ben Joss, appearing in neat tuxedo suits, did their specialty in one late in the second part that was decidedly clever. They offered four numbers and sang them well. They harmonize nicely and know how to put a number over. This is one of the best trios we have seen so far at this house.

Fay had a great comedy part in the vampire scene and he got much out of it. Cooper has a great show in "Folly Town." It's a pretty show, full of action and Full man furnished it with a corking good wrobe.



CLIPPER CORPORATION

NEW YORK, JANUARY 26, 1921.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879. THE CLIPPER is issed every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

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THE CLIPPER CAN BE OBTAINED WHOLESALS AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Read, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ANTAGONIZING SMALL TOWNS

An out-of-town paper without a story about the protests of clergymen, police officials or other citizens against some motion picture or other account of its alleged tendency to corrupt the morals of the young, is a rare thing these days. Although these expressions have no established the present "blue

Although these expressions have no essential connection with the present "blue law" agitation, it cannot be denied that they strengthen every movement organized against a liberal interpretation of public liberty.

Objections raised against certain films in the smaller communities throughout the country are largely discredited in the big cities, where the Volsteadian atmosphere has fostered a particular repugnance to measures that are in any sense prohibitive. But the small town, which is really the backbone—the true stronghold—of the motion picture industry, has begun to sound the death-knell of the erotic picture, glutted with languishing maidens, lissome vamps, soul kisses, and lingering caresses.

lingering caresses.

This feeling in the small town is based on the fact that children constitute a considerable portion of motion picture patronage. That, of course, is perfectly patronage. That, of course, is perfectly obvious; from its very infancy the motion picture has received valuable support from the youngster. Even now in spite of the enormous growth of the motion picture industry resulting from the unflagging demands of a huge, picture-craving public, children still supply a significant amount of revenue for the films, especially in the small town.

There is a great deal to be said con-

films, especially in the small town.

There is a great deal to be said concerning the feeling of bigotry which seems to have become so strongly intrenched in certain parts of the country, but the fact remains that motion pictures are an important vital force in the life of the coming generation; and it is up to the producer to show some appreciation for the profound obligation he is under to the general public. It is little wonder that a number of films, most of them recent productions, have been panned and banned in certain districts.

Antagonizing the small town is not only

Antagonizing the small town is not only an added impetus to illiberal or "blue law" movements; it is, after all, merely a roundabout way of inviting the producer's most feared bogey—ignorant and prejudiced local censorship.

TWENTY-FIVE YEARS AGO

Belle Archer was with the Frawley Co. at the Columbia Theatre, San Francisco.

W. W. Black was with Rice's "Excelsior.

Sam Collins was with "The Night Owls."

Sadie Martinot and Aubrey Boucicault appeared in "The Colleen Bawn" at the Bowdoin Square Theatre, Boston.

"Michael and His Lost Angel" was produced at the Empire Theatre, New York, with Henry Miller, Viola Allen, Anna Adams, J. E. Dodson, Ida Conquest among those in the cast.

"The Squire of Dames" was produced John Drew at Palmer's Theatre, New

The Garnella Brothers were starring in "The Trolley Party" under direction of Weber and Fields.

"The Merry World" Company included Amelia Summerville, Jeanette Bageard, Lee Harrison, Frank Blair, Willard Simms, David Warfield and Randolph Curry. Clair M. Patee was the manager.

Answers to Queries

H. O. M.—"In the Shade of the old Apple Tree," was written by Williams and Van Alstyne, and was published by J. H. Remick and Co. in 1905.

Trio.—The California Trio included Coogan, Rand and Tafe.

L. A. S.-Fritzi Scheff left grand opera to appear in "Babette," under the direction of C. B. Dillingham. She also sang in "The Two Roses."

H. E. R.—The New York Hippodrome was built by Fred Thompson and E. S. Dundy. It opened December 31, 1904 and originally seated 5,200.

A. N. T.—The "Fiddle Dee Dee" com-pany which played in Australia included Kolb and Dill, Barney Bernard, Maude Amber and Winifield Blanke.

K. F. G.—Ezra Kendall was married to Jennie Dunn, sister of Arthur Dunn. He appeared in "We, Us & Co." in 1884.

I. M. O.—"The Power of the Press" was written by Augustus Pitou and Geo. N. Jessop. "Mavourneen" was written by Jessop and Townsend.

O. H. C.—Henry V. Donnelly was the actor. H. Grattan Donnelly, the author, wrote "Natural Gas." "Later On," "A Night at the Circus," "Ship Ahoy," "A Pair of Jacks," "Her Ladyship" and other uccessful comedies

U. R.-Sam Bernard was a partner of Robert Manchester in the management of the French Folly Burlesquers, 1892-93

T. O. R.-Nancy Hanks made her record of a mile in 2.04 at Terre Haute, September 28, 1892. Stamboul's record was 2.07½, made at Stockton, Cal., November 23, 1892.

O. P. M.—Jessie Bartlett Davis joined the Bostonians in 1898. She had previ-ously been singing in a church choir, also with the Carleton Opera Co. and the Haverly Church Choir Opera Co.

H. A. M.—Eddie Leonard was with Lederer's "The Southerners," seasons of 1903 and 1904.

Tent.-Peter Sells died at Columbus, O.,

F. I. L.—A film of "Parsifal" was produced by the Edison Manufacturing Co. in 1905. It was 1975 feet long and sold for \$335.75, or about 17 cents a foot.

F. A. D.—"The Damnation of Faust" as the title of a Melies "Star" Film and as copyrighted in 1903.

H. G. J.—"Government Bonds" was a vaudeville sketch produced by Fred and Amy Gottlob. They played the Union Square Theatre, New York, week of February 22, 1904.

Pa.—The Alvin Theatre, Pittsburgh, became part of the B. F. Keith Circuit in 1904.

H. O. M.—Richard Carle first appeared as a star in "The Tenderfoot" at the Dearborn Theatre, Chicago, April 12, 1903.

St. Louis.—The Louisiana Purchase Exposition opened at St. Louis, April 30,

C. E. B.—In 1904, the Orpheum Circuit included New Orleans. The seven other cities were San Francisco, Los Angeles, Kansas City, Omaha, Denver, St. Joseph anr Minneapolis.

L. O. G.—The original Manhattan Com-ly Four were Al. Shean, A. F. Williams, d. C. Mack and M. T. Bohannon.

M. O. B.—Bevie Nobriga and Billy B. Van were with the Bohemian Burlesquers for four seasons.

X. Y. Z.—Weber and Fields' Music Hall was located at Twenty-ninth street and Broadway, New York.

B. O. W.—Loney Haskell was with the Bowery Burlesquers when they produced "Slumming."

M. O. L.—The Castle Square Opera Co. was a Henry W. Savage organization in 1899, playing at the American Theatre, New York, the Studebaker, Chicago and Exposition Music Hall, St. Louis. Gertrude Quinlan, Selma Kronold, Grace Golden, Wm. Pruette, Frank Moulan, Maude Lambert and Homer Lind were among the members.

P. L. C .- Clara Havel was originally one of the two Chester Sisters.

O. M. L.—Fanny Davenport became the wife of Edwin Price in 1879.

R. E. L.-Charles W. Couldock, made his American debut with Charlotte Cushman's Company, October 8, 1849, is buried in the Actors' Fund Plot, Brooklyn.

M. L. C .- You will flind John T. Ravmond's grave in Evergreen Cer Brooklyn, adjoining the Actors'

S. E. G.—Henry E. Dixey was in variety a partner of Richard Golden.

J. M. F.—Daniel O'Leary beat E. P. Weston's record by completing 502 miles in six days at Liverpool, October 21, 1876. In a six day walking match he beat E. P. Weston, April 2 to 7, 1877, at London, England. 2.—"Queensberry" is correct.

L. O. G.—Owen Fawcett died at Flat Rock, Mich., in 1904. He was born in London, England, in 1838.

M. A. G.—Annie Abbott was known as Original "Georgia Magnet."

H. C. F.-Wilson Barrett appeared in "Hoodman Blind." He was born February 18, 1846, and died July 22, 1904.

Coney.—"The Midget City" was not shown at Luna Park, but at "Dreamland," Coney Island.

JOHN DRINKWATER ARRIVES

John Drinkwater, author of "Abraham Lincoln," arrived here from Europe last week, bringing with him two new plays, "Oliver Cromwell," and "Robert E. Lee" which will be produced here later. His main object, however, is to consult with William Harris, Jr., in the rehearsals of "Mary, Queen of Scots."

Rialto Rattles

PITHY COMMENT-

May refer to a disappointing grape-fruit.

REFERRING TO A CERTAIN CLOWN We may say that he has a lot of com-

SPECTACULARLY SPEAKING-

They get a show like "Meeca" ence in a Century.

DIDN'T YOU KNOW HE WORE 'EM?

A newspaper announcement speaks of A. E. W. Mason's "Green Stockings."

Accompanists are born great, some have greatness thrust upon them, and others go with Galli Curci.

WE HAVE NO RECORDS-

To show that "Love Me and the 'World' Is Mine" was ever written by a newspaper man.

TO WEAR OR IN THE CAST?

When Jimmie Hussey reopens in "Tat-e Tales," he will have a new Kelly, ch

IT JUST DEPENDS-

The great difference between royalty and royalties is, that one is called upon and the other is called for.

IT'S TOO BAD-

But all those going to see George Arliss in the celluloid at the Strand this week, are surely going to "The Devil."

CAN YOU IMAGINE-

Frank Bacon, now appearing in "Lightnin"," eating eggs in a restaurant and some six a day "ham" saving, "look at the eggs and Bacon"?

We have been asked what makes dumb-

bells, dumb.
Elizabeth: They have never been tolled. Ring off.

NOT GUILTY, SAYS FOY

Eddie Foy, who has been hailed into court any number of times for letting some of his children appear on the stage, says the only time he was ever insulted was when someone brought a charge of as when some

MORE TRUTH THAN POETRY

A certain team prominent in vaudeville are known to music publishers as "meal hounds."

Seen recently paying their own check in a restaurant much frequented by performers, one of the music publishers said "Look at the act, paying their own check—they must be singing restricted numbers."

Bob Dailey, an actor who had been stopping at the home of the present Mrs. James Thornton for some time, has been a close friend of the recently married monologist for years.

"My first official act, now that I am master of this house," said Thornton to Dailey, "will be to raise your rent."

WHO REMEMBERS

When Will Denny used to sing "Three City Cirls in a Boat"?
When Lillian Russell wore tights?
When Fay Templeton played in "Hendrik Hudson"?

When Tommy Russell appeared in "Lord Fauntleroy"?
When Neil Burgess played "The County

When Rose Coghlan and Agnes Booth first played in "Sporting Duchess"? When Lulu Beeson won a cup for danc-

MELOD

MORE MUSIC LOVERS IN ENGLAND THAN IN THE U. S., SAYS STASNY

Music Man Back from Abroad Says Nearly Every Home Has a Piano and That the Whole Country Is Singing-English Publishers Have Easy Time, He Says

A. J. Stasny, the music publisher, arved in New York last week, after a tree months' tour of England and the rived in Continent, and is enthusiastic regarding music conditions throughout England, where he has established a branch office and is publishing and exploiting American

"England is a great music country," he aid, "and the English people are far said, "and the English people are far greater music lovers than our own people. Nearly every home has a piano and the people love to sing. You do not see the big crowds on the streets in the evening that is so common in this country, but on the contrary there is a greater love for home life and family single is a big fact. home life and family singing is a big feature. The sale of a popular song in England is exceptionally large just now, and the Woolworth and other stores are doing an enormous business."

American songs are all the rage through out the country, chiefly on account of the fact that they are the ones that are being the most widely exploited.

"In this respect, the English music man

has it easy," continued Mr. Stasny. "The large houses in addition to publishing their own numbers, are the representatives of the big American firms and publish and exploit the American numbers. In this way they know in advance whether or not have a hit in their catalogues before

starting work.

"The big hits in the United States are taken up by the English houses and exploited with the almost positive assurance that the success in the United States will

be duplicated throughout England and all the worry and anxiety as to whether or not the song will succeed is eliminated.

"I believe it will be but a matter of time when all the American houses will have their own branch offices in England instead of having the foreign representative as prevails at present.

"The present rate of exchange," he continued, "practically eliminates the making of much profit from English business

of much profit from English business now," he continued, "but of course that will all be adjusted, I believe in the very r future and England will be one of big music markets of the world."

MARY BOOSTS THE RECORDS

"Music, real music," said Mary Garden of the Chicago Opera company, "is being borne on the high tide of popularity, through the marvelous phonograph and pianola, into the homes of almost every family in this country. I hope to take advantage of this and by hard work bring opera up to the place that it deserved in the hearts of the people. Wouldn't it be wonderful if by doing this I will have made them love opera and me as well as the people of Chicago have convinced me that they love me?"

MINTZ WITH SYNCHRONIZED

M. J. Mintz, formerly with the Celebrated Players Film Co., has been engaged as general manager of the recently formed Synchronized Music Co. of Chi-

cago.

This company, recently organized, is to supply orchestral arrangements for every class of motion picture. Many of the local publishers have arranged to release numbers through this company.

VON TILZER SONG IN "TIP TOP"

The Duncan Sisters in the Fred Stone show "Tip Top" are singing the new Harry Von Tilzer song, "I Want to be Somebody's Baby." The clever team are meeting with much success with the num-

KAUFFMAN WITH GOODMAN & ROSE

Sam Kauffman, who was formerly con-nected with Fred Fisher, has gone over to Goodman and Rose, where he has been given the title of band and orchestra

BITNER ON WAY TO EUROPE

E. F. Bitner, general manager of Leo Feist, Inc., is on the S. S. Rotterdam, which sailed for Europe on Tuesday of this week. Mr. Bitner's trip is a business one.

CIRCLE MUSIC CO. OPENS

The Circle Music Co. has established offices at 165 West 46th street. Robert De Socio, a well-known free lance writer of standard compositions, is the head of the new publishing venture.

SONG WRITERS SUBMIT CONTRACT

SONG WRITERS SUBMIT CONTRACT

The Songwriters' Union, the recently formed organization of writers, which includes on its membership list the name of practically all of the country's well-known writers, has submitted to the Music Publishers' Protective Association its proposed standard form of contract.

The committee of writers worked a number of weeks upon the instrument, which was last week delivered to E. C. Mills, chairman of the Executive Board of the Music Publishers' Association, for action.

There are a number of clauses in the roposed contract which will doubtless be eliminated and the contract is to be taken p with the music men, considered and ome definite action will be taken in the

rery near future.

It is believed that the result of the submitting of the contract will be the adoption of a compromise agreement which will be acceptable to both writers and publishers.

MILLS GETS NORTON SONG HIT

Jack Mills has secured the publication rights of the new song, "I Lost My Heart to You," a new number published by the Robert Norton Co.

The song, which has scored a quick success, was secured by Mills after some active bidding on the part of a number of other music man. The number has for scored.

music men. The number has for several months been heard along Broadway, where it has been sung by scores of well-known singers and played by all the big orches-

It is meeting with much success on the mechanicals, and during the past few months has been recorded and cut by six of the leading roll and record concerns. The purchase price paid by Mills for the number has not been announced.

MUSIC AND PICTURE MEN CONVENE

The first national conference of motion picture and musical interests opened Monday at the Hotel Astor, and will be continued through to Thursday, under the auspices of the Motion Pioture News. The organization of an association of motion picture and musical men was the first step in the programme, addresses being made by Samuel Rothafel, John C. Freund, Maurice Barr, Ernest R. Voight, Paul Eisler, Philip Gordon and Scott Buhrman. Following visits to the Capitol and Rialto theatres, a visit to the Strand will be made today. The conference will be brought to an end with general discussions by exhibitors, music publishers and instrument meters.

CARLTON TO DO "TANGERINE" '

Carle Carlton has placed a new musical comedy in rehearsal salled "Tangerine," with the book by Philip Bartholomae. Howard Johnson did the lyries and Carlo-Sanders the score. The "Carlo-Sanders" nom-de-plume represents Monte Carlo and Alma M. Sanders, the song writers. Robert Milton is staging the production with Julian Alfred putting on the dances.

Eileen Wilson and Robinson Newbold are cast for the two leading roles.

HARDING IN FAVOR OF MUSIC

DENVER, Colo., Jan. 21.—A national conservatory of music, established with money set aside by George Washington for that purpose, has the indorsement of President-elect Harding, and a bill for its establishment soon will be introduced in Congress, according to Mrs. Flournoy Rivers, Denver music teacher, who announced tonight that she had conferred with Mr. Harding on the subject.

O'MALLEY SINGS "DARLING"

John O'Malley, the Irish tenor, now on the Keith time, is scoring a big success singing "Darling," the new T. B. Harms number.

JAY WITMARK GOT "WYOMING"

Announcement has already been made of Announcement has already been made of the forthcoming publication by M. Witmark & Sons of the English waltz sensation "Wyoming." This is the number which Great Britain has been and is dancing to, and it has proved one of if not the biggest success of its kind that has ever awayated, from the other side of the biggest success of its kind that has ever emanated from the other side of the Atlantic. There was considerable speculation as to who would be the publishers of such a "find" in the States, but it seems to have been foreordained that the house of Witmark would be the choice. Indeed, one of the members of the firm was literally "chased" by "Wyoming" across the ocean, and was successfully overtaken and completely capitulated to its charms long ere he reached his native shores. It happened thuswise:

A month or two ago, Mr. Jay Witmark

A month or two ago, Mr. Jay Witmark took a flying trip to Europe, strictly on business in the interests of M. Witmark & Sons' publications "over there." While & Sons' publications "over there." While in London, his time was fully occupied in matters that, while closely connected with music, rarely if ever took him within actual sound of it. Every now and then he'd hear the mystic and, to him, familiar word, "Wyoming," and occasionally the name would stare at him from a billboard or a magazine. But he paid little attentions name would stare at him from a billboard or a magazine. But he paid little attention to its significance, and was quite unaware of the fact that "Wyoming," even at that time, was the reigning dance sensation of the British metropolis. In this unsuspecting frame of mind he sailed home for New York on the Adriatic. One day, after dinner, he listened to the ship's orchestra playing something that his practised ear instantly recognized as a wontised ear instantly recognized as a won-derful waltz. He asked the musical director afterward just what it was, and the latter, in some astonishment, exclaimed, "Why, that's 'Wyoming,' the biggest waltz hit England's ever had!" or words to that He made it his business to take the matter up by cable immediately upon landing. He could forget neither the strains of the waltz nor the stories he now heard on every side of its remarkable success in the country he had just left. Thus it was country he had just left. Thus it was that M. Witmark & Sons started the successful negotiations which placed them in possession of the American publishing rights of wonderful "Wyoming."

FRED RYCROFT MARRIES

Fred Rycroft, a musical agent, and Evelyn Sorlin, a vocalist, took out a marriage license last week. Both have already been married and divorced, Rycroft obtaining a divorce from Ida Elmira Rycroft, in February, 1920, while Miss Sorlin was divorced from John S. Sorlin in Pennsylvania last September.

FRED COOTES IN HOSPITAL

Fred Cootes, who is associated with the McKinley music company, was suddenly taken ill last week, necessitating his removal to a hospital; he is said to be in a serious condition.

EDWARDS OUT OF THE RDWY

Jack Edwards, who for the past two years has been connected with the Broad-way Music Corporation, severed his con-nection with the company on Saturday.

CHANDLER IS PROF. MGR.

Billy Chandler, a brother of Anna Chandler, last with A. J. Stasny, has become associated with Goodman & Rose in the capacity of professional manager.

BERLIN ADDS TO STAFF

Joe Maune and Billy Rankin, who formerly were connected with Waterson, Berlin and Snyder, are now with the Chicago office of Irving Berlin, Inc.

BERNHARDT WITH STACK & COWAN

Harry Bernhardt, formerly with Stasny & Co., is now connected with Stark & Cowan in a sales capacity.

W. A. QUINCKE & CO. REORGANIZES

A change in the management of the music publishing firm of W. A. Quincke & Co., of Los Angeles, Calif., was announced recently. Mr. W. A. Quincke, who in 1908 founded the firm, and retired from the management in 1919 to engage in another husiness enterprise has now acquired the business enterprise, has now acquired the sole interest in the firm and will operate and manage the business along its already established name of W. A. Quincke & Co. Only high-class compositions will be | ublished.

SONG WRITERS TO PUBLISH

The ten song writers comprising the "Trip to Hitland" act have not abandoned their original idea of going into the publishing game on their own, and will start active work in that particular some time this spring when the music business is in a more settled condition than heretofore. The songsmiths are in town after an ex-tended tour over the Keith time, and are placing their wares individually with the various publishers in the meantime.

FORSTER HANDLING BURR SONGS

FORSTER HANDLING BURK SONGS
F. J. A. Forster, the Chicago music publisher and jobber, has contracted with the Henry Burr Music Corporation for the exclusive exploitation rights to the latter's catalog. Forster will also look after the distribution of the songs.

The Burr company, headed by Henry McClaskey (professionally Henry Burr, the phonograph singer), will devote its efforts to the "mechanical" end.

"SPREAD YO' STUFF" SCORES

"Spread Yo' Stuff," a novelty number released recently by the Triangle Music Co., is being successfully featured by all the big orchestras along Broadway.

HALL WITH COLUMBIA

Arthur Hall, last with the Irving Berlin professional staff, has connected with the Columbia Graphophone Co. on the sales

FLO JACOBSON IN CABARET

Flo Jacobson, who was formerly with the Chicago office of Irving Berlin, is now singing in cabarets.

Jack Kaskell is now with Harry Sauber's "The Love Bug."

Sid Hall will be seen in a new double act shortly with Lou West.

Armand and Ruth are to break in a new act around New York next week.

E. Nagle has been appointed manager of Loew's new theatre at Windsor.

Leon Errol will be Collie of the next Friars' Frolic to be held on Feb. 13.

Jane Phillips joined Sam Liebert's act, "The End of the World," this week.

Jack Cook has been signed by Victor Hyde to play a part in "Happy Days."

Anna Lewis joined the Gloria Tiffany act as accompanist at Newark last week.

Alice Weaver opened at the Rialto Theatre, Indiana, this week, for an indefinite run.

The Goslin Twins have replaced Peggy Fair and Ruth Savoy in "Varieties of 1921."

Frances Brandt and Maurice Franklin have joined the Orpheum Players at Montreal.

Loria Shaw is a recent acquisition to the Billie Shaw act, having opened this week.

Dorothy Davis has been engaged for the new N. Feldman act which will open shortly.

Helen Miller has been engaged to do her specialty dance in the act of Little Caruso.

Harry Loughlin has replaced Harry Miller in Harry Carroll's act, "Varieties of 1921."

Marjorie Rambeau is now collaborating with Marjorie Blaine on a new play not named as yet.

Josephine Victor will close in the cast of "The Skin Game" at the Bijou Theatre on Saturday.

Charles Abbe has been engaged for the cast of "Near Santa Barbara," Willard Mack's new play.

Harry Pomroy has been appointed manager of the new Regent Theatre at Kingston, Ontario.

The Fairbanks Twins have been engaged for the "Nine O'clock Revue" on the Amsterdam Roof.

Renee Lowrie and Tom Jones have been placed with the Chas. Mahon's opera company and open shortly.

William Grossman, of House, Grossman & Vorhaus, theatrical attorneys, left on a vacation for Georgia.

Paul Humphrey has signed contracts through Lillian Bradley to play with the Kavanaugh and Everett act.

Gale Sherwood, through the Lillian Bradley office, has been placed with the "Six Southern Entertainers."

Sol Kaplan has been engaged for the Vic. Laurier and Company act which will open around New York next week.

Anna Andrews' portrait, made by Paul Helleu, will adorn the cover of the March issue of the Theatre Magazine.

Charles and Sadie MacDonald have been routed over the Sablotsky and Mc-Quirk time and open next week.

Florence Press has been booked for an indefinite period at the Ritz in Brooklyn through the Lillian Bradley office.

Bunny Burnett and Dorothy Kay, through the Lillian Bradley office, have been placed with "On Manilla Bay."

ABOUT YOU! AND YOU!! AND YOU!!!

Edward Madden, through the Lillian Bradley office, has been placed with the Al Zimmerman and Virginia Carr act.

Harry Opel, magician and juggler, is wintering at Toledo, Ohio, and preparing for his annual tour about the middle of April.

F. H. Richardson, formerly in the concert field, is rehearsing an act for vaude-ville in which three people will be employed.

Frank Marion will stage some numbers and play the juvenile lead in a new musical comedy which is to be produced shortly.

Enid Alexander, who is now playing at Reisenweber's, will join Louise Hanbury in two weeks under the direction of Kuy Kendall

Jams and Wells and Verna Haworth were placed by Lillian Bradley at Reisenweber's and opened last week for an indefinite run.

Frank and Ethel Carman have been booked for a route over the Sablotsky, McQuirk time and open next week in Philadelphia.

T. Jefferson Murray appears in the cast of Michael Morton's drama "In the Night Watch" which is now playing at the Century Theatre.

Fowler and Tamara and Ada Burt have been engaged for an indefinite run at the Kenmore Hotel in Albany; placed by Lillian Bradley.

Eugene Levy, proprietor of Levy's Orpheum, is in San Francisco, visiting his brother, and later will make a trip to Southern California.

Jay Velie, who has been appearing with Beth Beri since the vaudeville act opened, and did the singing and piano work, closed at the Palace on Sunday.

Frank Hill, manager for "Anderson's Frivolities," which closed recently in Kansas City, returned to San Francisco, his home town, this week.

La Bonita and Co. and Jack Neville have been booked by Tom Rooney to open on the Sablotsky and McQuirk time in Philadelphia, next week.

Peggy Harrington left New Haven last week where she had been located with the Poli Stock Company and is now playing clubs around New York.

Adele Sturdevant, who has been singing in Philadelphia for three months, has returned to New York and will be seen in a new act with Jack Roland.

Henry B. Stillman, formerly with the Theatre Guild, is now associated with Mr. and Mrs. Maxwell Armfield as casting director for "A Winter's Tale."

Lillian Bradley is singing at the Kenmore Hotel, Albany, this week. Miss Bradley ran into New York last Friday and returned Saturday morning.

Hassard Short will stage the new Wilner and Romberg musical comedy starring Vivienne Segal, which has been retitled from "Three Kisses" to "Ruffles."

May Hazlett, violinist, who has specialized in playing clubs, will be seen on the Keith time shortly in a vaudeville single under the direction of May Dealy.

Princess White Deer has been engaged to do American Indian and modern dances in the forthcoming "Nine O'clock Revue," and the "Midnight Frolic."

Ada Forman has been engaged to dance in "The Midnight Rounders of 1921" coming to the Century Theatre. This will be her fourth season as a dancing feature. George Rehn and Al Borde are new comedians at the Columbia Theatre, Oakland, Calif. Doris Cosgrove is another new addition to the cast at this theatre.

Gertie De Milt was released by Mark Monroe from her 4 weeks' contract to play twenty weeks on the Delmar time for Eddie Fredriks and opened last week.

Ray and Norma Shannon have been signed for Irving Rosen's "Kiss Me" and are rehearsing this week; the act is scheduled to open out of town next week.

Rottach and Miller in their singing and yodelling act are playing Utica and Albany this week for Plimmer and return to play the Crescent, Brooklyn, next Sunday.

Jimmy Brown left for Kingston, New York, last week to manage Tom Brown's Minstrels and get the act into shape. They are playing Binghamton and Elmira this week.

Arica, the Oriental dancer, and partner, Austin Herzell, who are appearing in the Metropolitan Grand Opera ballet, are among the leading dancers in Bolm's "Le Coq d'Or."

J. T. Ryan has been appointed manager of the Loew Hip in Stockton, replacing William Quamm, who goes to the San Francisco Hip as assistant to Manager Ed Morris.

Donna Montrain and her Bathing Beauties are playing a return engagement at Keeny's, Brooklyn, this week, and have been booked for an extended route out of town.

Jack Mason, who is staging the ensembles of "The Midnight Rounders," will give instructions in dancing in the rooms of the Century Theatre to women outside the profession

Max Burkhart and Co. will open this week in a new act out of town under the direction of Mainwaring and Hughes. Assisting Burkhart will be Joe Kemper and Anita Marques.

Owen Johnson, the playwright, was married on January 20 to Miss Catherine Sayre Burton. This is the fourth time Mr. Johnson has entered wedlock. Miss Burton is a non-professional.

Thomas Hoier and Isoldee Illion, who are are appearing in "Twas Ever Thus" under the direction of Rosalie Stewart, are having a new set built for the act and will be routed over the Keith time.

Marguerite Clayton, who was featured in the photoplay, "Inside the Cup," left for Cuba this week, where she will rest for a month before starting work on a new picture for the Famous Players.

E. I. Linesba, house manager of "Ye Liberty" playhouse, Oakland, Calif., has returned from Boston, where he has been for the past two months winding up the affairs of the Royal English Opera Company.

The Four Ushers started on another Eastern tour of the United time last week, opening at Elmira. They had just completed twenty-seven consecutive weeks on the same time in the South and Middle West.

Madja, featured by Griffith in "The Fall of Babylon" has engaged Lillian Bradley as her exclusive representative and has been placed, together with Higgins and Bates, to play Hunts Point Palace, January 24.

Albert Perry, who plays Captain Shotover in "Heartbreak House" at the Garrick, was removed to the Lenox Hill Hospital last Monday after he was struck by a taxi-cab at Broadway and Forty-second street.

The Four Ushers, who have been playing the west since June 5, have been routed for the east through Tom Rooney and opened last week, playing Elmira and Gloversville. They go to Ithaca and Rome to follow.

Saul Abraham, general manager of Bohemians, Inc., was the guest of honor at a dinner given Sunday night by members of the Greenwich Village Follies. He was presented with a silver shaving set and a silver tea service.

Jack Mason, who is staging the ensembles of the new "Midnight Rounders of 1921," which opens this month, will hold dancing classes in one of the rooms of the Century Theatre one day a week, beginning next month.

Henry B. Stillman, formerly assistant producer for the Theatre Guild, has been engaged by Mr. and Mrs. Maxwell Armfield as casting director for "A Winter's Tale," which will be given at the Little Theatre the early part of next month.

George M. Latimer, formerly associated with William Fox in managerial capacity, and later as manager for a musical review, sailed for Sydney, Australia, last week on the S. S. Sonoma. He will return to Los Angeles at the conclusion of his trip.

Frances Carson, Holbrook Blinn's leading lady in "The Bad Man," will play the lead in a special performance of "Twelfth Night" next month. Others in the cast will be Pedro de Cordoba, Morgan Farley Horace Brahms, Rowland Buckstone, and Cecil Yapp.

Beatrice Prentice, whose last engagement in New York was with "Hobohemia" at Greenwich Village Theatre, plays the feminine lead in "Cognac" which opened here on Monday. She has been touring the Orient during the past year with a repertoire company.

"La Gana," the dancer who appeared recently for Ziegfeld on the roof, is now under the direction of Harry Walker and is rehearsing a new act with a novelty band. She opens week of January 31 at Keeny's, Brooklyn, and will play the Amalgamated time.

Ida Oliviere, a banjoist who formerly played at Sennet's cabaret in the Bronx, is now at the Washington Palace, Paris, managed by Harry Pilcer, working with her brother, Vic. Chester Alexander, the Jewish comedian, who is Miss Oliviere's husband, will join shortly.

Gus Edwards' night at the N. V. A. consisted of the following proteges of Edwards, in addition to himself, who appeared at the club on Sunday evening: Georgie Price, Olga Cook, Bobby Watson, Hazel and Alice Furness, Chester Fredericks, Vincent O'Donnell, Dorothy Edwards, and the entire cast of Edwards' vaudeville revue. Others who appeared were Louis Mann, Eddie Buzzell, Owen Jones, Creole Fashion Plate, Katherine Arnold, George L. Cohan and Willie Solar.

Willie and Eugene Howard, stars of "The Passing Show of 1921" at the Winter Garden, headed the all-star vaudeville bill at last Sunday's concert at the Century Theatre. Others on the program included Charles, King, Joseph Browning, Colotta Ryan, Georgie Price, Myers and Hanford, Sammy White, Gallerini Sisters, Nip and Matthews, Versatile Sextette, The Sheltons and Martin and Goodwin. At the Winter Garden the concert headliners will be John Guiran and La Petite Marguerite, Phil Baker, Aileen Stanley, Georgie Price, Myers and Hanford, Charles King, Bernice Le Grand, Orth and Cody, Maran and Wiser, Nip and Matthews, Sammy White, The Sheltons. At the Central Theatre headliners will be Aunt Jemina, Mae West, Joseph Browning, Celetta Ryan, Harry Rose, Nip and Matthews, Gallorini Sisters, Jarrow, Elva Vessey and Holmes and Hackett.

HOT

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Those Musical Comedy Mirth Provokers

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CLAYTON and EDWARDS In "DON'T DO THAT"

A NEW COMBINATION WITH THE FOLLOWING ROUTE:

On next to closing at Palace at 5 P. M., a nice, quiet, easy spot, following Ethel Levey, the greatest headliner ever known in vaudeville. We'll say we're holding them in. They all say we're stopping the show.

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Bushwick, Brooklyn
Keith's, Washington
Maryland, Baltimore

Keith's, Philadelphia Proctor's, Newark Jefferson, New York Orpheum, Brooklyn Alhambra, New York Palace, New York (Return) 81st Street, New York

"Don't Do That"-Direction, Ray Hodgdon Office

DRAMATIC and MUSICAL

"WAKE UP, JONATHAN," STARRING MRS. FISKE. IS DELIGHTFUL COMEDY

"WAKE UP, JONATHAN." A comedy in three acts by Hatcher Hughes and Elmer L. Rice, presented at the Henry Miller on Monday evening, January 17.

THE CAST

Jonathan Blake Charles Dalton
Marion BlakeMrs. Fiske
Helen Blake
Junior Blake Frank Hearn
Peggy BlakeLois Bartlett
Chippy Blake Nadia Gray
Bernard RandallDonald Cameron
Douglas Brent Fleming Ward
Adam West
Jean Picard Freddie Goodrow
Jennie Edith Fitzgerald

A rather human play unfolded itself last Monday evening at the Republic, although there is nothing remarkably new to the interesting situations developed. Satire, wit and exceptionally good acting predominated through this tastefully blended three act comedy of the dreamer and the every-day, matter of fact, bustling businessman. This is one of the best comedies that Mrs. Fiske has had at her disposal since the days of "Tess" and her perfect and pleasing manner brought the play's climax to the very apex of success.

Mrs. Fiske can always be relied upon to handle a delicate situation with ease

to handle a delicate situation with ease nd gracefulness, and when required to isten with patience to the utterances of a conceited man of the world, she does so with an allurement that is exquisite. Her diction, too, brought forward the finer elements of dialogue, and her utterances are made with great regard for her hear-

charles Dalton as Napoleon Blake was amusing, and, although he has been seen to better advantage, still it is not amiss to say that this player can inspire his audiences, if he will guard himself against practices he used in other productions. He still retains the gloss given him when he played "The Twelve Pound Look" in main support of Ethel Barrymore. However, Mr. Dalton was palpably in earnest, and was a good foil for Mrs. Fiske. His declamation was in line with the character he was supposed to convey

Fiske. His declamation was in line with the character he was supposed to convey across the footlights.

Howard Lang, in point of make up and action, was a direct counterpart of the usual dreamer. His ambitions smashed, his energy wrapped up in the authorship of some oddity, and his failure generally, is well proportioned, and, viewed from a logical angle of histrionic art, Mr. Lang is responsible as much as Mr. Dalton in the success of "Wake Up Jonathan."

The balance of the family cast is made

the success of "Wake Up Jonathan."

The balance of the family cast is made up of four children—the material off-spring of her caveman husband, but the spiritual angels of her dreamer. The children behaved with quite some drollery, and leaned a sort of punch to the production, which was necessary at times to offset moments when too close a regard for finer details threatened strained. gard for finer details threatened strained

The play revolves about a woman, who, while in love with an earthly dreamer, marries a more substantial businessman. The latter leaves his wife and family after a period, and returns years later, on the self-same day that the dreamer also makes his appearance. The gruff Napoleon of business declaims about his success and the wonders that his money can huy his beautifulness fairly bristling. success and the wonders that his money can buy, his boastfulness fairly bristling with his over-importance. His speech is listened to by his wife (Mrs. Fiske) with that naive understanding which women sometimes possess; she feels that her intelligence is being assaulted. He promises his dearly beloved and his children a position in the world which few romancers could ever conceive, and beyond that he towers to heights new to the realms of the fabulously wealthy. Mrs. Fiske's work in this scene will stand as a monu-ment in her favor for all time. She laughs, ridicules, cajoles, riddles with sa-tire, absent mindedly rebukes and enters into every detail which requires depth, so that she will be eagerly adopted by the younger generation of theatre-goers. She was marvelous. "Wake Up, Jonathan" re-quires little explanation as to title, from this point on. The returning dreamer was exactly the same sort of mind tumbler that he was in the years ago, and his dialogue was quite along different and his dialogue was quite along different lines, but the fact had been established that shekels are more conserving to health than mere dreams. This fact was demon-strated in the prologue of the play in the form of marionettes outlining the policy of the theme.

"JOHN HAWTHORNE" AT THE GARRICK IS A TIRESOME PLAY

"JOHN HAWTHORNE." A play in three acts by David Liebovitz. Presented by the Theatre Guild, Inc., at the Garrick Theatre, Sunday evening, January 23, 1921.

CAST

many chiarters, bugene orders
Joe Phoenix Robert Babcock
Laura SmartMuriel Starr
Ace Rogers Edgar Stehli
Jim FarrellPhilip Wood
George George Frenger
John Hawthorne Warren Krech
First Acrobat William Franklin
Second Acrobat Bert Young
Judge Harlan Franklyn Hanna
A ManJacob Weiser
Helen MaceyLian Stephana
A GirlCamile Pastirfield
Another GirlSara Pierrin
Phil Boyerson Edgar Kent

Exclusive of amateur productions, this play is just about the most impossible that has ever fallen to the lot of a defenseless reviewer. Lines like "How still the night is," and "John, why are you so beautiful?" the latter in the course of a soliloquy by Laura, the moving spirit of the play, were reminiscent of "The Tavern." In fact, one could not help thinking that George M. Cohan might turn the piece into an excellent farce if he were allowed to jazz

up the lines a bit.

The author has vainly sought to inject an atmosphere of realism into this tragedy. Only in the third act has he been at all able to suggest that sense of futility that the audience must feel in order to be impressed. The action of the play takes place. pressed. The action of the play takes place in a mountainous region, where John. Hawthorne, a farm hand, falls in love with the wife of his employer. Although she is deeply religious, and realizes the danger of their attachment, she persuades him to stay when he is about to go off with some acrobats, and thus involves him into declaring his passion, which ultimately results in his death. He kills his employer and is compelled to flee into the mountains with his mistress. Goaded by her remorse and her fanatic fear of hell, she goes down into the valley and puts the

posse that is after Hawthorne on his trail.
At last he is trapped and kills himself.
The story moves in jerks and spasms,
much that is tiresome and ingenuous being interspersed with the generally unsteady movement of the play. The cast is bad almost without exception. Warren Krech, as John Hawthorne, is a handsome young man, and that lets him out. Muriel Starr suggests the first soprano in a small-town church choir far more than she does the obsessed Laura Smart. Eugene Ordway was the most convincing member of the cast in the role of Henry Smart, and he, unfortunately, was murdered in the first

The players were not helped to any considerable degree by the slipshod production given the piece.

"DEAR ME" A BRIGHT AND SPARKLING COMEDY AT THE REPUBLIC

"DEAR ME." A "Selfish Comedy" in three acts, by Luther Reed and Hale Hamilton, presented at the Republic Theatre, on Monday evening, Jan. 17, 1921.

A great deal can be said in favor of this comedy, which has its sparkling moments at times, and then somewhat relapses into the usual platitudes with which theatre-goers are so well acquainted. John Golden, the producer, has been more than careful, but in order to make doubly ways the experienced attendant of the sure, the experienced attendant of the theatre will easily detect the subtle touches of Winchell Smith.

The comedy is in three acts and four scenes. The theme is not new by any stretch, and the threadwork of action shows the master hand of the scenario riter. Mr. Luther, one of the co-au-lors, is a widely experienced writer of m plays and it is quite obvious that film plays and it is quite obvious that the dialogue was created by the more apt stage craftsman, Mr. Hamilton, whose "Wallingford" is still fresh in the mind of the public. Thus, the blending of proper dialogue with action, saves the play from destruction. If "Dear Me" had been moulded by inexperienced writers, it would have been a frost, for the plot from beginning to end is but a repetition of what has been sown before.

Another fact to be considered rests upon the efficiency of the players in the cast of characters. Miss Grace La Rue, always alive to possibilities, has grasped each situation with more than usual intelligence, and brings home well earned approval. She adds charm and vivacity to the scenes as they are evolved, and

approval. She adds charm and vivacity to the scenes as they are evolved, and it is fair to say that Mis. Ia Rue was never fitted to a better part. Mr. Hamilton registered extremely well, each movement speaking volumes, and he assumed the character allotted to him with an understanding new to his talents. The silent drama has done much to make this sector worthy of the place he now occur. actor worthy of the place he now occu

pies.

The story consists of the practical remaking of artistic and literary failures. Those associated with the Amos Prentice Home for these failures, are gathered about in one of the rooms of the building, when the newest candidate enters, he having failed in creating the great American drama. A maid of all work, April (Miss La Rue) believes that there is no room for her in this house of failures, and, on declaring herself, she failures, and, on declaring herself, she is promptly discharged. This freedom grants her an opportunity and she enlists the aid of Renard (Mr. Fischer) a concert pianist, in her determination to carve a reputation for herself. A year later we find April under the vocal in-struction of Renard, and it is at this point that Miss La Rue gives vent to her sing-ing qualifications. She radiates happiness to the brokendown pianist and before the climax arrives, the failures are on the the climax arrives, the failures are on the highway to better returns. Unknown to April, the musician interests Edgar Craig (Mr. Hamilton) who is the founder of the Home of Lost Arts. Craig purchases a theatre, installs a pseudo manager, and assigns to April the leading female role. Rehearsals follow and the audience is given an opportunity to study Miss La Rue's work from an artistic singing viewpoint, and further brings out Mr. Golden's musical score. The snap of vaudeville permeates Miss Le Rue's vocalism, and her best moments are noticed when she accentuates her music with charactertistic gesticulations. It is unnecessary to dwell upon the plot of the comedy, letting it suffice to say that the philanthropy swaying throughout the action, while impossible, is sufficiently imbued with good will and humor, to make the play worth while for a spell at least. There is an artistic atmosphere, too, which should not be overlooked.

"THE GREEN GODDESS" THRILLING MELODRAMA SHOWS ARLISS AT BEST

"THE GREEN GODDESS." A play in four acts by William Archer. Presented at the Booth Theatre on Tuesday evening, January 18, 1921.

THE CAST

There are a number of thrills in this production which border somewhat on sensationalism. The play may be disappointing to many, but the fact remains that Mr. Arliss in the character of an oriental potentate outshines any fallacy which may exist with the drama itself. The play was mounted with lavish regard as to scenic investiture.

"The Green Goddess" has for its plot the fate of two Englishmen and one English woman who fall into the hands of the Rajah and are threatened with death. A woman's honor is thrown in as good measure. She must choose either death or satisfy the whims of the ruler. She, of course, spurns him in everyday English, and is rescued in the nick of time. Up to this point the plot favors the melodrama, and brings the theatre-goer back to the days of the Window. drama, and brings the theatre-goer back to the days of the Windsor Theatre or perhaps the National Theatre, long ago forgotten by the present generation. The villainy of the Rajah is short lived, however, for at the final curtain, he prepares for exile. Throughout the action agony.

for exile. Throughout the action, agony and suspense played on the hearstrings. Mr. Arliss does splendid work. His cat-like tread, measured voice, and the use Mr. Arliss does splendid work. His catlike tread, measured voice, and the use
of eloquent eyes, make his characterization well worth while. He is sinuous and
deadly in his mannerism, and as a person
of royal blood, he really acts the part
with strength and broad vision. Miss
Olive Wyndham, as the suffering lady,
did justice to a rather over-dressed
part. There is no question but that Miss
Wyndham created the coloring necessary
for the successful culmination of this
production. The other players conducted
themselves tactfully and showed attention
to details, which must have been inculcated during long long hours of rehearsal.
Ivan F. Simpson played the part of a detestful valet with keen understanding.
Herbert Waring, although theatrical, did
fairly well. Cyril Keightley was excellent in a comparatively small part.

DRAMATIC ACTS MEET FRIDAY

The third matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theatre, Friday afternoon, January 28. "Green Stockings," a comedy in three acts, by A. E. W. Mason, will be presented, preceded by a one act play.

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DUNCAN SISTERS' Big Hit in FRED. STONE'S Broadway Success, "TIP-TOP"

By KENDIS & BROCKMAN and HOWARD JOHNSON DANCED TO BY MILLIONS OF FEET-SUNG BY A MILLION VOICES-ENJOYED BY MILLIONS OF EARS

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Is the Foxiest Foxtrot You Ever Played BY TOM PITTS—RAY EAGAN—ROY K. MARSH

And OH! What a Song

JOHN STEEL'S HIT in ZIEGFELD'S

A MELODY FOXTROT

Lyrics by WESTON WILSON

Music by NEIL MORET

WE SAID IT WITH FLOWERS

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Music by ELSIE BURKHART

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A CRYING SONG—A FOXTROT TUNE By JOE GIBSON-JOE RIBAUD & JOE GOLD AVON COMEDY 4's Big Hit

in "THE PASSING SHOW"

SUNSHINE AND SPRINGTIME SET TO MUSIC

Words by LEO WOOD

Music by NAT & JACK SHILKRET

A FOXTROT SONG-A BLOOM-IN' REIGNIN' IT

FOXTROT SONG

Lyrics By ERNIE ERDMAN

Music By FRED ROSE

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PHILADELPHIA Globe Theatre Building

21

B. F. KEITH VAUD. EXCHA!GE

NEW YORK CITY.
Palace Marmain Sisters—Sarah Padd n—Dorothy Jardon—Juliet—Van Hoven—Ernest Evans &

Co.
Colonial—Dennis Sisters—Jas. J. Morton.
(Others to fill.)
Alhambra—The Leightons—Creole Fashion Plate—Ruby Norton & Co.—Margaret Taylor—Gus Edwards' Review.

Royal—Alex. Bros. & Eve—Scanlon, Dennis Bros.—Will Ward & Girls—Joe—Cook—Ryan & Ryan—Leo Carrillo—Clayton & Edwards.

Hamilton—Ciccolini—Buzzell & Parker—Long Tack Sam—Evelyn De Lions & Co.—Eva Tanguay.

Jefferson—Young & April—Burns & Frabito—Hilton & Norton—Libonati.

BROOKLYN. N. Y.

BROOKLYN, N. Y.
eum.—Rekoma—John B. Hymer'& Co.—Mr.
Barry—Ella Shields—Ernie Ream.—Masters

Orpheum—Recoma—John B. Hymer & Co.—Mr. & Mrs. Barry—Ella Shields—Ernie Ream—Masters & Kraft.

Bushwick—Ethel McDonough—Fred Lindsay & Co.—Ruth Roye—Osborne Trio.

BALTIMORE.

Maryland—Carney & Rose—Howard & Scott—Radjah—Anna Chandler—Paul Decker & Co.—Eva Shirley & Band—Tighe & Leedum—Four Readings.

BUFFALO.

BUFFALO.
Shea's—F. & M. Britton—Fallon & Shirley—
ymack—Mme. Besson & Co.—Lambert & Ball—

ink's Mules.

BOSTON.

Keith's—Evans & Perez—Vera Gordon & Co.—
la Mae Chadwick—On Fifth Ave.—Demarest & oll—Grace Nelson—Ven Cleve & Pete.

CLEVELAND.

Hippodrome—May Wirth & Co.—Ned Norworth
—Mantell & Co.—Eight Blue Devils—Buckridge,
Casey Co.—Elinore & Williams—Hyams & McIntyre—Wright & Detrich.

CINCINNATI.

Valdala Differ Manna Argold & Florence.

tyre—Wright & Deltrich.

Keith's—Duffy & Mann—Arnold & Florense—
A. C. Astor—Hamilton & Barnes—Lexey & O'Conner—Henry Santry & Band—Galettl's Monks.

COLUMBUS.

Keith's—Chas. F. Semon—Dainty Marie—Billy
Arlington Co.—Lillian Shaw—Horlick & Saranpa.
DAYTON.

Keith's—Hughes Music Duo—Weaver & Weaver—Allanson—Lorraine & Crawford—Flashes Revue—Patricola & Co.—Ara Sisters.

ERIE.

Colonial—Sansome & Delilah—Eddie Foyer—
Muldoon, Frank & Co.

DETROIT.

Temple—Gus Bohn—Miss Ioleen—Schichls Mann—Chas. L. Fletcher-Rialtos Look—Clara Morton
—Four Mortons—Chas. McGood & Co.

GRAND RAPIDS.

Empress—Eddie Leonard & Co.—Sailor Reilly—

GRAND RAPIDS,
Empress—Eddie Leonard & Co.—Sailor Reilly—
H. J. Conley & Co.—Margaret Padula—Stanley—
Toney & Norman—Four Lamey Bros.

HAMILTON, CAN.
Keith's—O'Connelly & Francis—Walters & Walters—Stephens & Hollist—Alice Lloyd—The Le
Grohs.

Grohs.

INDIANAPOLIS.

Keith's—Three Bobs—Mk. & Mrs. Norcross—
Lovenberg Sisters & Co.—Mary Haynes & Co.—
Nat Nazarro, B. & B.—Ben Smith—Wood & Wyde
—Pedestrianism.
LOUISVILLE.

—Pedestrianism.

LOUISVILLE.

Mary Anderson—McFarland Sisters—A. Robbins
—Jack Joyce—Foster & Ray—V. & E. Stanton—
Valerie, Bergere & Co.—Vadie & Gygi—Kate & Wiley—Roy Harrah & Co.

LOWELL.

Keith's—Dunham & O'Malley—Princess Wahletka—McGrath & Deeds—Geo. M. Rosener—Denno Sisters & Thiba—Claremont Bros.—Melva Sisters.

Sisters.

MONTREAL.

Princess—The Rials—Brown & O'Donnell—
Mabel Berra—Handers & Milliss—Little Cottage—
Earl Gates & Co.—Unusual Duo—Brent Hayes.

OTTAWA.

Dominion—Frank Shields—Mary Marble—A. &
F. Stedman—Frankey & Louise—Werner Amoros
Trio—Jordan Girls—Gordon & Ford—Shapiro &
Jordan.

ordan.

PITTSBURGH.

Davis—Watts & Hawley—Dave Roth—Corrine
Pilton Revue—McRae & Clegg—Adams & Griffith
Bobby Bernard—Lou & Jean Archer—Mel Klee
Helen Jackley.

PHILADELPHIA.

PHILADELPHIA.

Keith's—Howard's Ponies—Alfred Powell & Co.
—Innis Bros.—Zardo—June Mills & Co.—Clara
Howard—Howard & Clark Revue—Nash & O'Donell—DeHaven & Nice.
PROVIDENCE.

Keith's—Beliot Trio—Lucy Bruch—Miller &
"yle—Kelly & Pollock—Craig Campbell—Gibson &
Connelli—Snyder & Milano—Bert Levy—Sully &
Houghton.

Houghton.

PORTLAND.

Keith's—Bison City Four—Martha Pryor & Co.

The Duttons—W. H. St. James & Co.—The Randalls—Hallen & Goss.

ROCHESTER.

Temple—Boble Gordone—Wilton Sisters—Ed Morton—McIntosh & Maids—Rome & Gaut—Bronson & Baldwin—Lucas & Inez—Diamond & Brennau.

SYRACUSE.

Keith's—O'Donnell & Blair—Margaret Ford—
Clark & Bergman—Fisher & Gilmore—Davis &
Pell—For Pity's Sake—Carson & Willard—Kara.
TORONTO.

Shea's—Homer Romaine—Sylvia Loyal—Irene Franklin—Mrs. G. Hughes & Co.—Morris & Campbell—Hobson & Beatty—Lydell & Macy—Hall &

Shapiro.

TOLEDO.

Keith's—Tony—Whipple Houston Co.—Palo & Palet—Whiting & Burt—Billy Glason—Flo Roberts & Co.—Kluting's Animals.

WASHINGTON.

Keith's—Lohse & Sterling—Bernard & Garry—Mason-Keeler & Co.

WILMINGTON.

Cliff Nazarro & Co.

YOUNGSTOWN.

Hippodrome—Hazel Moran—Harry Holman & Co.—Winter Garden Girls—Rolls & Royce—Vincent O'Donnell—Phina & Co.—Eckert & Moore—Four

VAUDEVILLE BILLS For Next Week

CHICAGO, IIL.

Majestio—Franklyn, Ardell & Co.—Miller & Mack—Imbof, Conn & Corinne—L. Wolfe Gilbert—Claudius & Scarlet—Royal Gascoignes—Joe De Koch Troupe—Dotson—The Amaranths.

Palace—Harry Fox & Co.—Barr Twins—Loyola Adler & Co.—Glenn & Jenkins—Roy Harrah—Claude & Marion—Dancing Kennedys—Reed & Tucker—Asaki & Taki.

State Lake—Rae Samuels—Jack Rose—"Bits & Pieces"—Bob Hail—Newell & Most—Babcock & Dolly—Herman & Shirley—Pearson-Newport & Dear—Monohan & Co.

DULIFH

DULUTH
Orpheum—Armand Kaliz & Co.—Alfred Latell & Co.—Sabbott & Brooks—Bessie Browning—Joe Melvin—Gene Greene.

Orpheum—Ford Revue—Murphy & White—Chas. Wilson—Holmes & Lavere—Hubert Dyer & Partner—Harriet Remple & Co.

DENVER
Orpheum—Owen McGiveney—Victor Moore &
...Oscar Lorraine—Roy & Arthur—Price &
eernie—Anger & Packer—Lillian's Dogs.

Bernie—Anger & Packer—Lillian's Dogs.

EDMONTON & CALGARY
Orpheum (three days each)—For Pity's Sake—
Hampton & Banek—Stuart Barnes—Hammond & Moody—'A Miniature Revue'—Albertina Rasch & Co.—Delmore & Lee—Burke & Betty.

KANSAS CITY
Orpheum—Kitty Gordon—"Hello Husband''—
Two Jesters—Murray Girls—Garcinetti Bros.—
Jack Wilson—Juggling McManns.

LOS ANGELES
Orpheum—Hackett & Delmar Revue—Elsa

Orphoum—Hackett & Delmar Revue—Elsa Ruegger—Clayton & Lennie—Wm. Mandell & Co. —Langford & Fredericks—Whitfield & Ireland— An Artistic Treat—Emily Ann Wellman. LINCOLN

Orpheum—Mine. Doree's Opera—Herbert Clif-ton—B. & L. Walton—Edith Gasper & Co.—Ward & Dolly—Pistel & Johnson—Barnes & Freeman. MINNEAPOLIS Orpheum—Bobby O'Neill & Co.—Fradkin & Jean Rell—Chas. Irwin—Magyfys—'Moonlight'' — Fin-

Orpheum—Bobby O'Neill & C.
tell—Chas. Irwin—Magyfys—"
ay & Hill—Cooke & Valdare.
MEMPHIS
Midgets

MEMPHIS
Orpheum—Singer's Midgets — Patricola — Be
Baker & Co.—Powers & Wallace—Mile, Leitzel3 Bobs

MILWAUKEE

MILWAUKEE
Majestic—Santos & Hayes Revue—Bobbe Nelon—J. R. Johnson & Co.—"Fall of Eve"—Breen
amily—Tuck & Clare—Flying Millers.
Palace—Williams & Wolfus—Kellam & O'Dare
—Donovan & Lee—Kenny & Nobody—Jerome &
Sewell—Ferguson & Sunderland—Anderson & All was a series of the series

Orpheum—Geo. Jessel Revue—Herschel Henlere
-Seven Bracks—Frank Wilcox & Co.—"Elly"—

Orpaeum

Seven Bracks—Frank Whee

OakLand

Orpheum—Frances Pritchard—Conlin & Glass—Selbini & Grovini—Joe Laurie—Geo. McFarland—Herbert's Dogs—Jimmy Lucas & Co.

OMAHA

Omaha

Orpheum—Grances & Co.—Cameron Siste

OMAHA
Orpheum—Wm. Gaxton & Co.—Cameron Sisters
—Jack LaVier—Olson & Johnson—Page & Green
—McConnell Sisters.

PORTLAND
Orpheum—Claude & Fannie Usher—"A Hungadan Rhapsody"—Valentine & Bell—Belle Monrose—Herbert Brooks—Foley & La Tour.

SIOUX CITY
Orpheum—Monroe Bros.—Ras E Rall & Bro.—

SIOUN CITY
Orpheum—Monroe Bros.—Rae E. Ball & Bro.—
Harriet Rempel & Co.—Cosslar & Lusby—Moss
& Frye—Emerson & Baldwin—3 Weber Girls—
Prosper & Moret—Dale & Burch—Tom Smith & Co.—Foster & Rae—"Past, Present & Future."
ST. PAUL
Orpheum—Cressy & Dayne—Spirit of the Mardi Gras—Finn & Sawyer—Leipzig—Oscar Mirano—Alfred Farrell & Co.—B. & B. Wheeler.
SACRAMENTO & FRESNO
Orpheum—Leightner Sisters & Alex—Lane & Harper—6 Kirksmith Sisters—Johnson, Baker & Johnson—Swor Bros.—Healy & Cross—Breakaway Barlows.

SALT LAKE CITY

Barlows.

SALT LAKE CITY
Orpheum—Ames & Winthrop—Dunbar's Darkles
—Fenton & Fields—3 Regals—Tracey & McBride
—Joe Towle—Lucy Gillette.
ST. LOUIS
Orpheum—Lee Children—The Langdons—Gertrude-Vanderbilt—Brown & Weston—The Briants
—Merlin—Morgan & Cates—Roode & Francis.
Riatlo—Anatol. Friedland—Sidney Phillips—Gardner & Hartman—The Londons—Harry Ellis—Rasso & Co.

SAN FRANCISCO

SAN FRANCISCO SAN FRANCISCO
Orpheum—Wm. Seabury & Co.—Peggy Bremen
& Bro.—Beatrice Morgan & Co.—Couroy & Howard—Bobby Randall—Sig. Friscoe—Gordon's Circus—De Wolfe Girls.
SEATTLE

SEATTLE
Orpheum—Elizabeth Brice & Co.—Kenny & Hols—J. C. Nugent—Oakes & De Lour—Dora Hilon—McLallen & Carson—Mr. and Mrs. G. Wilde.
WANOOUVER
VANOOUVER
TAILERMANN & Co.—Tuscane

Orpheum—Annette Kellermann & Co.—Tuscano Bros.—Burke & Betty—Ramsdell & Deyo—"Janet of France"—Flo & Ollie Walters—Vokes & Don. WINNIFES Orpheum—Valeska Suratt & Co.—Flo Lewis— Grey & Old Rose—Johnny Burke—Harry Kahne— Rice & Newton—Flying Mayos.

E. HEMMENDINGER, Inc. PLATINUM DIAMONDS REMOUNTING Tel. 471 John, & JOHN ST., New York City

F. F. PROCTOR CIRCUIT

NEW YORK CITY.

81st St.—Ruth Roye—Karl Emmy's Pets—
urns & Larabie—Sarah Padren—Lillian Roth—

Burns & Larabie—Sarah Padren—Lillian Rotn—Libb & Sparrow.

B. S. Moss' Broadway—Raymond & Boberts—Leightons—H. & A. Sharrock—LaPetit Jennie—Aerje Bros.—Bobby Jeath Co.—Kinkaid Kilties.
Coliseum (First Half)—Dugan & Raymond—Chung Hwa Four—Mada, Herman Co.—Brown & Weston. (Second Half)—DeHaven & Nice—Ruth Budd—Young & April.

l'eston. (Second Half)—DeHaven & Nice—Ruth udd—Young & April.

Regent (First Half)—Maxine Bros.—Galluine isters—Young & April—DeHaven & Nice—Harry ayward—Barry & Whiteledge—Chung Hwa Four. Second Half)—Mada. Herman Co.

Mt. Vernon (First Half)—Eddie Bordon—Jed coley—Alfred Powell—Burt & Rosedale—Renee oberts—Nester & Hayes—Bob LaSaile Co. (Second Half)—Dugan & Raymond—Sheldon Brooks—Grothy Jaron—Three Rianos—Bo Peep & Jack lorner.

Horomy Jaron—Three Rianos—Bo Peep & Jack Horner.

Fifth Ave. (First Half)—Henrietta Deserris—Three Rianos—Nester & Hayes—Jane Ditton—Morton Glass—Charlie King. (Second Half)—Mabel Taliaferro—The Riso—Bert Levy—Fields & Gottler—A Country Village.

Harlem Opera House (First Half)—Rert Levy—On Manija Bay—El Cleve—Ray & E. Dean—Bo Peep & Jack Horner—Sawyer & Eddy. (Second Half)—Henry & Moore—Graham Marionettes—Jean Boydell—Florence Hackett—Henrietta Deserris—Shriner & Fitzsimmons.

125th St. (First Half)—Trunelle Trio—20th Century Girls—Marie Stoddard—John Castle—Anderson & Goljes—Piano, Dosl & Walt. (Second Half)—Alfred Powell & Vernle—June Mills—John W. Ransome Co.

58th St. (First Half)—Choy Ling Hes—Boss &

Ransome To.

58th St. (First Half)—Choy Ling Hee—Ross &
Foss—Jane Mills Co.—Renee, Robert Meehan—
Roberts & Foyne—Middletown & Spillmeyer.
(Second Half)—Francis Renauh—Woolsey & Roberts—Ebner & Kingston—Cleveland & Downey—

tte's Monks.
rd St. (First Haif)—Lillian Mortimer—Joe
is—Shieldon, Brooks & Powers—Winifred Gile—Sully & Houghton—Duncan & Rich—Lynch
eller. (Second Haif)—On Manila Bay—Truntrio—Ross & Foss—Bernard & Thornton—

Jean Boydell.

Yonkers (First Half)—The Rios—Burks & Wilson—Francis Renault—Ebner & Kingston—Nat Nazaro Co.—Hughes & Merritt—Nippon Duo. (Second Half)—Maxine Bros. & Bobby—Choy Ling Hee—Berrens & Ryans—Grace Doro—Ray & Emma Dean—Rome & Wager.

Dean—Rome & Wager.

BROOKLYN.

Prospect (First Half)—Mabel Taliaferro Co.—
Devore & Zamateir—Shriner & Fitzsimmons—Josie
Heather—A Country Village. (Second Half)—Jed
Dooley Co.—Burt & Rosedale—Trip to Hitland.
Greenpoint (First Half)—Henry & Moore—Clara
Howard—Ryan & Weber—O'Brien Havel—Rassil
Allen—Novelty Peret Co.—Ming Toy. (Second
Half)—Morton & Glass—Devore & Zemater—Dody

& Borman.

Flatbush—Juliet—Kramer & Boyle—Frank Gabb.

Henderson's (First Haif)—Three Bohemians—
Harry Lester Mason—Gilfoyle & Lange—Bowers,
Walters & Girlie. (Second Haif)—Caplae Wells—
Brown & Demont—Thos. E. Shea Co.—Mary & A.
Clark.

ALLENTOWN.

ALLENTOWN.

(First Half)—Aloha & Girlie—Arthur & Leah
Bell—Tony & George—Marie Russell—The Doll
House. (Second Half)—Commodore Tom—Peggy
Brooks—Ethel Clifton Co.—Creedon & Walsh—Not
Yet Marie

ALBANY. (First Half)—Three Victors—Mack & Earl-Fixing the Furnace—Josephine Davis Co.—Eyes o Buddah—Vincent O'Donnel—Tom Smith Co.—Reed ington & Grant. (Second Half)—Marguerite Alvarez—Fred & T. Hayden—Raymond Bond Oo. Jeck Osterman—Larry Harkins Co.—O'Donnel Blair—Rob E. Keane—Brown, Gardner & Barn.

Alvares—Fred & T. Hayden—Raymond Bond Oo.—Jack Osterman—Larry Harkins Co.—O'Donnel & Blair—Rob E. Keane—Brown, Gardner & Barn.

AUBURN.

(First Haif)—Marguerite & Alverez—Shawkey, Roth & Witt—Raymond Bond Co.—Adams & Griffith—The Snap Shots. (Second Haif)—Jess & Dell —Harry White—Mullally, McCarly Co.—Fisher & Gilmore—Tim & Kitty O'Meara.

(First Haif)—The Berkoffs—Geo. Hall—Jim & Irene Marlin—LaFrance & Kennedy—Bostock's Riding School. (Second Haif)—Keno, Fables & Wagner—Ferro & Coulter—Howard Smith Co.—Melody Garden—Cliff. Nazarro & Darlings.

(First Haif)—Lottle Clair Minstrels—Two Rosellas—Claude Golden—Eddy McLean Co. (Second Haif)—The Love Tangle—Ben Meroff Co.—Mack & Earl—Belles of St. Mary's.

BRISTOL.

(First Haif)—Norma Pool. (Second Haif)—Sing Hi—McLoughlin & Evans—Ed & G. Guhl—Jarrow—The Cromwells.

EINGHAMTON.

(First Haif)—Alice Walker—Walker & West—Lee & Cranston—Tom Brown's Min. Revue—Norwood & Hail—Alice Walker—Walker & West—Lee & Cranston—Tom Brown's Min. Revue—Norwood & Hail—Alice Walker—Hailes—Harry Cooper—Page. Hack & Mack.

(First Haif)—P. George—Newell Most—Howard & Sudier—Billy Lytell Girls.

CORTLAND.

McFarland & Peace—Newell Most—Howard & Sudier—Billy Lytell Girls.

CORTLAND.

(First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley Dender (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley Langer (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley Langer (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley Langer (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley Langer (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley (First Haif)—Capt. Bett's Seals—Sandy Shaw Bredley & Astina Arrold & Leanbert. Wangley (First Haif)—The Rickards.

CHESTER.

(First Half)—Capt. Bett's Seals—Sandy Shaw.

Bradley & Ardine—Arnold & Lambert—Wm.

Kelly Co. (Second Half)—Langdon Smith—Arthur Devoy Co.—Reckless Eve.

EASTON.

EASTON.

(First Half)—Commodore Tom—Peggy Brooks—
Ethel Clifton Co.—Creedon & Walsh—Not Yet
Marie. (Second Half)—Aloha & Girlle—Arthur
& L. Bell—Tony & George—Marie Russell—The
Doll House.

ELMIRA.

(First Half)—The Rickards—Marker & Schenck
—Bensee & Eaird—Homer Sisters & Pierce. (Second Half)—Alice Walker—Walker & West—Tom
Brown.

GLOVERSVILLE,

(First Half)—Major Jack Allen—Cook & Oatuan—Wanda Ludlow—Mullen & Corelli—The Love
Trugle. (Second Half)—Four Ushers—Claude
Goldens. GREENFIELD.

GREENFIELD.

Rube Walman—Jones & Jones—Wardel Bros. & Co.—Jessie Morris—Princeton Five.

GLENS FALLS.

Reedington & Grant—Geo. Neel—Fixing the Furnace—Frank Mullane—Caradini's Animals.

(First Half)—Stanley & Lee—Taxi—Gruen, Kramer, Gruet—Eliz Solit Co. (Second Half)—Millicent Mower—Mack & Stanton—Lorraine Sisters.

ters.

HARRISBURG.

(First Half)—Keno, Fables & Wagner—Ferro & Coulter—Howard Smith—Cliff, Nasarro & Darrel—Melody Garden. (Second Half)—The Berkoffs—Geo. Hall—Jim & Krene Marlin—LaFrance & Kennedy—Bostock's Riding School.

ITHACA.

Alvin & Alvin—Marker & Schenck—Lee &

Alvin & Alvin-Marker & Schenck-Lee & anston-Mullen & Corelli-Homer Sisters &

Pierce.

JERSEY CITY.

(First Half)—Dody & Burman—Bernard Thornton—Jean Boydell—Marie Hart—Graham Marion-ettes—McBride, Gazette & Mack. (Second Half)
—Edwardson & Peach—Bob LaSalle Co.

JAMESTOWN.

(First Half)—Aerial St. Onges—Rodero & Marconi—Estelle Sully—On the Mississippi. (Second Half)—El Cota—Oliver White—Stevens & Brunelle—LeDoux & LeDoux.

LANCASTER.
(First Half)—Paulette & Ray—Grace Hayes—Asagi Troupe. (Second Half)—Scamp & Scamp—Jones & Greenlee—Frank Bush—Capt. Bett's Scals.

McKEESPORT.

(First Half)—Annette Dare—When Dreams
Come True. (Second Half)—Henley, Petri &
Scott—Byron & Price—Jean Sothern—Hedley
Trio.

MONTREAL. Nester & Vincent—Dancers & Green.
MIDDLETOWN.
(First Half)—Ardine & Wright. (Second Half)
Jones Family.

Jones Family.

NEWARK.

Fay Marbe—Chick Sales—Sylvin Clark—Jos. E.
Howard's Revue—Loyal's Dogs—Bob Bernard—
Combe & Nevins—Kavanaugh & Everett.

NEW CASTLE.

(First Half)—Byron & Pride—Hearts & Flowers—Pietro. (Second Half)—Hedley Trio—Annette Dare—Raymond Wylle.

NEW LONDON.

Sing Hi—Ed. & Geo. Guli—O'Brien & Bradley

NEW LONDON.

Sing Hi—Ed. & Geo. Guli—O'Brien & Bradley
-Jarrow—The Cromwells—Mile. Waldo—Ungaro
tomany—Hendrick's Belle Isle.

NEW BRITAIN.

(First Haif)—Ardine & Wright—Ungaro Renany—Rose Revue. (Second Haif)—Clark, Er
''e & Aer.

(First Half)—Lockhart & Laddle—Geo. Nagel—Wardel Bros. & Lacosta—Barker & Dunn—Princeton Five. (Second Half)—Infield & Noblet—Hart Helene—Jean Metcalf Co.

OLEAN.

(First Half)—El Cota—Oliver White—Stavens & Brunelle—LeDeux & LeDoux. (Second Half)—Aerial St. Onges—Hodero & Marconl—Sully—On the Mississippl.

OSSINING.

OSSINING.

Zarrell Bros.—Huyler & Garman—Echo Valley— Harry Jolson—Rome & Wager.

PANTAGES CIRCUIT REGINA & SASKATCHEWAN
Pantages—Gordon & Day—Engle & Marshal—lugo Lutgens—Le Roy & Mabel Hart—Britt
Vood—The House of Pavid Band.
EDMONTON
Pantages—The Norvellos—3 Quillan Boys—lay & Fox—Svengall—Meyers, Burns & O'Brien
Cevenne Troipe.
CALGARY

Calgary

Pantages—White Bros.—Hinkle & May—Ray

Fox—Molera Revue—Permaine & Shelly—Ce-

FOX-Motera Revue—reroams & Snelly—Ce-enne Troupe

GREAT FALLS & HELENA

Pantages—Love & Wilbur—Jessie Miller—Geo.
Graves & Co.—Marza Rehn—Quinn & Caverly

September Morn.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavan-augh & Co.



The BABE RUTTH of Song Hits

Mispering

It takes three minutes to learn it and a year to forget it.

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San Francisco

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VAUDEVILLE BILLS

(Centinued from Page 23)

PATERSON.

(First Half)—Marie & Clark—Joe & J. Fields

—Just Suppose—Pequo & Fellows—Scanlon D.

Bros. & S. (Second Half)—Bob Teney—Bender
& Meehan—Clara Howard—Nat Nazzaro & Band

—Diag's Monkeys.

PAWTUCKET

Hason & Cole—Will Mahoney—Kafka & Stanley—Mabel Whiteman.

PARKERBURG

(First Half)—P. Gedge—Newell & Most—Howard & Sadler—B. Lytell Girls. (Second Half)—
The Wonder Girl—3 Rounders—Wanzer &
Palmer—Maryland Sinners.

PASSAIC

(First Half)—Billy Rogers—Manning & Lee—
Hendrix Belle Isle—Woolsey & Barbue—Thames
Bros. (Second Half)—Peppino & Perry—Jack
McAuliffe—B. Kelly & Four Reel—Barry &
Whiteledge—Borwers Walters & Co.

PITTSBURG

Gardner & Van—Calvin & Thornton—Hart &
Helene—George & L. Garden—Tommy Allen &
Co.—Al H. Wilson—The Herberts.

PITTSBURG-JOHNSTOWN

(First Half)—And Son—James (Fat) Thompson—Beatrice Dohne—Les Kelliors—Bibel Keller.

JOHNSTOWN-PITTSBURG

(Second Half)—Bennett & Lee—Jos. Kos

Troupe—Clown Seal—Thornton Flynn—Alan Gray.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Picolo Midgets—
Golden & Thom—Arthur & M. Havel—Sissle &
Blake—Making Movies. (Second Half)—Elizabeth Soltl Co.—Sandy Shaw—Arnold & Kambert.

Keystone—Mennetti & Sideli—Bobby Folsom—
Archer & Belford—Rome & Cullen—Ladies of the
Jury.

Grand St. (First Half)—The Weldons—Dawson
Sis. Co. (Second Half)—The Weldons—Dawson

ury.

Grand St. (First Half)—The Weldons—Dawson
is. Co. (Second Half)—The Weldons—Togo—

Sis. Co. (Second Half)—The Weldons—Togo—Scanlon Denno & Scanlon.

Girard (First Half)—Major & Montgomery—
Buddy Walker—Jack Roof Co. (Second Half)—
Piccolo Midgets—Goldini's Thos—Jack Roof Cal.

New Kensington—Broadway

4—Pietri—Spanish Goldinis.

New Kensington—Broadway 4—Pietri—Spanish Goldinis.

Grand Opera House—Ben Smith—Shelvey Boys
—Wilde & Sadila—Current of Fun.

QUEBEC

Warnere Amosos—Fenel & Tyson—Harper & Blank—Baraban & Grobs.

READING

(First Half)—Cross & Santoro—Nelson & Bailey—Hal Johnson Co.—Elkins, Fay & Elkins—Polly's Pearls. (Second Half)—Ed Zola Duo—Marks Sparrow—Green & Myra—Cunningham & Bennett—For Pity's Sake.

STEUBENVILLE

(First Half)—Lucille Trio—Wolfe & Stewart—Broadway 4—Marshall Montgomery—Geo. Damerel Co. (Second Half)—3 Martels—Mack & Dean—Hal Crane Co.—Elsie White—Beatrice Morell 6.

SHENANDOAH

(First Half)—James Hugh O'Donnell—Millicent

SHENANDOAH

(First Half)—James Hugh O'Donnell—Millicent
Mower—Mack Stanton—Lorraine Sisters. (Second
Half)—Paulette & Ray—Corinne Arbuckle—Gruer,
Kramer & Gruer—Four Arens.

SHAMOKIN

(First Half)—Scamp & Scamp—Corinne Arbuckle—Jones & Grenlee—4 Arens. (Second Half)—Stanley & Lee—Taxi—Arthur & M. Havel—Asahi Troupe.

Asahi Toupe.

SARATOGA

El Clave—Lockhart & Iaddie.
SCHENECTADY

(First Half)—Corradinl's Animals—Ben Meroff.
Co.—Tote—Fred & T. Hayden—Belles of St.
Marys. (Second Half)—Davis & Pelle—Seymour
& Jeannette—Dottie Clair Minstrels—Jay Raymond—Bebby McLean Co.
STAMFORD

(First Half)—Togo—Infield & Noblet—Jones &
Johnson—Jones Family. (Second Half)—Thames
Bros.—O'Brien & Bradley—Harry Lester Mason—
Gilfoyle & Lange.

STRACUSE

(First Half)—Herew White—Tim & Kitty
O'Meara—Pinto & Boyle—Yes My Dear. (Second
Half)—Nita Johnson—The Snap Shots—Shawkey.
Roth & Whitt—Yes. My Dear. (Second
Half)—Suradian—Mme. Twinnette Co.
TORONTO

Van Bros.—Louise & Mitchell—Gus Boh—
Krayona—Shapiro & Jorden—Mme. Twinnette Co.
TROY

(First Half)—Davis & Pelle—Seymour Jeannette—O'Dennell & Blair—Iarry Harkins Co.—
Rob. E. Keane—Brown. Gardner & Barnes.
(Second Half)—3 Victors—Josephine Davis—Toto
—Vincent O'Donnell—Eyes of Buddha.

UTICA

(First Half)—WeRas & Clegg—Fess & Dell—

Vincent O'Donnell—Eyes of Buddha.

UTICA

(First Half)—McRee & Clegg—Fess & Dell—
Connelly & Francis—Millaly McCarthy—Fisher & Gilmore—3 Belmonts. (Second Half)—Howard & Craddock—Two Rozellas—Any Home—Cook & Oatman—Pinto & Boyle—8 Blue Devils.

(Fire Half) 2 Martells - Mack & Peni (Fire Haw) 2 Warells Mock & Pean—Hall rane (o.—Healey, Petry & Scott—Elsie White —Beatrice Morell, (Second Half)—Lucille Trio-Wolf & Stewart—Marshal Montgomery—Frances Kennedy—Geo, Damerel Co.

WOONSOCKET
Will Mahoney—Mason & Cole—Kafka & Stan-y—Mabel Whiteman.

ley—Mabel Whiteman.

YORK

(First Half)—Ed Zolo Duo—Marie Sparrow—
Green & Myra—Cunningham & Bennett—For
Pity's Sake. (Second Half)—Cross & Santord—
Nelson & Balley—Hal Johnson Co.—Elkins, Fay
& Elkins—Polly's Pearls.

POLI CIRCUIT Week of Jan. 24

BRIDGEPORT
Poli (First Half)—Lloyd Nevada Co.—Frank
lansfield—Japanese Revno—Hendricks & Stone.
Second Half)—Stanley & Wilber—Amada Gilpert & Boys—Jack Conway—Dunbar & Turner—
Sill Genevieve & Walter.
Plam (First Half)—Jane & Miller—Frank
darkley—Tony Cornetta Trio—Liletta & Ner

Bernades. (Second Half)—Hayna—Leonard Whitney—Ted & C. Breton—Four Jacks & Que

HARTFORD

(First Half)—Mabel Fonda Trio—Cliff Clark-George Randall Co.—Wright & Earle—Casey Warren—Four Roedders. (Second Half)—Cedrik Lindsay—Mack & Reading—Isabel Stone—Athur Lloyd—Morton Jewell—Andre & Mysi. Mu

Girls.

Capitol (First Half)—The Adepts—Meyers & Duker—7 Honeyboys—Sen. Murphy—Adolphus Co. (Second Half)—Marr & Dwyer Girls—Murdock & Kennedy—June Imes Co.—Miller & Stanley—Kiltles Band.

Bijou (First Half)—Stanley & Walters—Brilliant—Amanda Gilbert—Four Jacks a Queen. (Second Half)—Jane & Miller—C Clark—Herbert Musical Revue—Lewis LaVarge The Adroits.

he Adroits.

Palace (First Half)—Bill, Genevieve & Walter
-Ted & C. Breton—June Imes Co.—Dunbar &
urner—Reckless Eve. (Second Half)—Monroe
: Grant—Frank Mansfeld—Japanese Revue—
Hendricks & Stone—Maxime Dancers.

Palace (First Half)—Rock & Recktor—Dunhi & O'Malley—Jack Conway Co.—McCool & G dea—Andre & Peal Mus. Girls. (Second Half) The Silvas—Flagler & Maria—Mason & Shaw— Raymond—20th Cent. Revue.

SCRANTON

Poli (First Half)—Jean & Valjean—Boyd King
The Dorans—John Cranese—Ming Toy. (Secd Half)—The Great Richards—Joe Danlels—
cham & Boyne—Lambert & Philips—La

e Bros.

WATERBURY

i (First Half)—The Silvas—Fingler
—Mason & Shaw—Al Raymond—Kilti
(Second Half)—Mabel Fonda Trio—Fran
y—Meyers & Luker—McCool & Gildea—
t Boys.

oney Boys.

WILKES-BARRE

Poli (First Halt)—The Great Richards—
aniels—Dunham & O'Malley—Lambert & P
ps-LaFranci Bros. (Second Half)—Jean
aljean—Boyd & Kin—Ming Toy.

WORCESTER

Poli (First Half)—Codder & Lindeny Lo

Poli (First Half)—Cedric & Lindsav—Loney
Nace—Morton Jewell Co.—Miller & Stanley—
Maxine Dancers. (Second Half)—Melva Sisters
—Dunham & O'Malley—Luck of a Totem—Sen.
Murphy—4 Roeders.
Plaza. (First Half)—Lester McDonald—Murdock
& Kennedy—Isabelle Stone & Co.—Lewis. LaVarre & Davis—Herbert's Mus. Revue. (Second
Half)—Beck & Retro—Sol Brilliant—George Randall Co.—Casey & Warren—Adolphus & Co.

SPOKANE
Intages—Apple Blossom Time—The Gaudidts—Sterling Saxophone 4—Samnsel & Leon

senmidis—stering samples of the sense of the Pantages—Rosa King TriuPantages—Rosa King Triu5 Violin Misses—Primrose's MinstresSantiev—5 Petrowars.

SEATTLE
Pantages—Bendin's Horses—Bedini's Dogs—
Peerless Trio—Ahn & Beck—Downing & Davis—
George Hamid Troupe.

VANCOUVER
VANCOUVER
Rosa,—Julnar of the Sea.

VANCOUVER
Pantages—Roatina & Barrett—Carter & Ruddy
—Embs & Alton—Otto Bros.—Julnar of the Sea.

VICTORIA
Pantages—The McIntyres—Beck & Stone—
Conntess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

TACOMA

-Melnotte Duo-Redmond & Wellslair & Co.-Doll Frolics-Howard &

PORTLAND

Pantages—3 Sons of Jazz—Salvation Molly—
iddney & Townley—Mand Earle Co.—The Pals—
Bartos.

3 Bartos.

TRAVEL
Pantages—Giris of Altitude—Dorothy Lewis—
Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Jans.

SAN FRANCISCO
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting it Over.

Over.

OAKLAND

Pantages—Robert Swan—Burt & Edith Kuhn—
Walter Law Co.—Calvin & Wood—Private Prop.

LOS ANGELES
antages 4 Bonchas—Denishawn Dancers—
nedy & Francis—Rigoletto Bros.

Kennedy & Francis-Rigoletto Bros.

SAN DIEGO

Partages-Zara Carmen Trio-Mabel Blondell—
Carl Rosini-Jerry & Bohannon-Jarrland Octette.
LONG BEACH

Pantages-Stuart & Keely-Chisholm & Breen

—Lane & Plant—4 Renees-Schwartz & Clifford

—Sweet Sweeties.

SALT LAKE

Pantages-Schma Braats-Rubini Rosa-Mr. &
Mrs. Melburn-Chot. Dody & Midge-Rowing
River.

Pantages—Pop Poulli—Lincoln Vernon—Per tussey—6 Venetian Gypsies—King & Irwin-

Fantinos.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

CHICAGO

American (First Half)—Bill Robinson—Pilcer & Douglas—Kane & Herman—Weston's Models D'Art—Two to fill. (Last Half)—Billy Beard—Weber & Elliott—Buddy Walton—Golden Troupe—Two to fill.

Lincoln (First Half)—Kay. Hamlin & Kay—Fibre & Griffin—Silver Duval & Co.—McCormack & Wallace—Murray Bennett—Ed. Janis Revue.

(Lagt Half)—Dunbam & Williams—Old Black Joeland—Adler & Dunbar—Dave Harris—Two to fill.

ORCHESTRA NEWS

BENEFIT FOR CLAUDE SPARY

PROVIDENCE, Jan. 24.—A benefit concert for Claude W. Spary, the famous trombonist, featured for years with Reeves American Band, as a soloist, and for Thomas Russell and Frank C. Madden, also members of the band, was given at Fay's Theatre here last night.

Fay's Theatre here last night.

The programme was headed by Lucy Marsh Gordon, who sang several numbers, with Rene Vian at the piano. An orchestra of fifty pieces, seated on stage, was also featured. John T. Green, chairman of the committee of arrangement for the heafty personally conducted the benefit, personally conducted

orchestra.

Spary will receive the major portion of the proceeds. He is ill, and physicians say he will never be able to play the trombone again. Russell and Madden are also ill.

WHITEMAN MADE THIS ONE

Where an orchestra has been known to make" a number for recording on the phonographs, a reverse on the procedure is evidenced in the case of "Wang Wang Blues" which the Paul Whiteman Orchestra made for the Victor even before it was published. The song was written by te published. The song was written by couple of boys in the Whiteman band the Palais Royal and on recording and release to the buying public, it created such demand that Leo Wood of the Feist staff set a lyric to it and is being published by that house.

The orchestras around town and the music roll people are now first beginning to plug the number.

SHERBO AT CLUB MAURICE

The Club Maurice is scheduled to open ext week with Sherbo's Orchestra innext week with Shellows Otherstands stalled there as a feature, under the direction of Joe Raymond and Harry Wilfred Rosenthal. Mr. Rosenthal was latterly conducting at the Bellevue-Stratford Philadelphia

ORCHESTRA JAZZ BAND FAD OVER

Paris, Jan. 22.—According to Frank J. Gould, of New York, who is now living here, jazz bands and Hawaiian orchestras are no longer in vogue, as far as Paris is

concerned.

Gould recently purchased the controlling interest in the Mogador Theatre here.

FRED SAKER AT THE SURREY

Fred Saker is the musical director of "Forty Thieves" now holding the boards at the Surrey Theatre, London, England. Prior to this appointment he was musical conductor at the Savoy of Glasgow, and at the outbreak of the war at the Finsbury Park Empire

RESH HAS NEW ORCHESTRA

Benjamin Resh, violinist and orchestra rector, has taken over the orchestra for the New Biltmore Hotel, in Providence, I. Resh is also directing the orchestra direct for Fay's Mill Dance Hall in Providence

LA ROCCA AT FOLIES BERGERE

D. J. La Rocca, conductor of the Original Dixieland Jazz Band playing the Folies Bergere, has written a new "Once in a While" number in collaboration with Carey Morgan and Arthur Swanstrom.

SELVIN HAS SIX

Benny Selvin, conductor of the Moulin Rouge Orchestra, is also director of Sel-vin's Novelty Orchestra, Frisco Syncopat-ors, Newport Society Orchestra. Old Homestead Trio and the Real Art Trio.

MURRAY AKST AT NEW HOTEL

When the new Ambassador Hotel opens some time this spring. Murray Akst. father of Harry Akst. the song writer, will be in charge of the orchestra there.

GLASER AT PRE-CATALAN

Al Glaser, the song writer, is now playing with Bill Pike's orchestra at the Pre-Catalan.

JAZZ AT VERSAILLES GARDEN

Paris, Jan. 21.—The sacred precincts of e Trianon, where President Wilson's race child was christened, may be commercialized soon by a group of Paris dance hall managers, who want to install a de luxe restaurant, with a jazz orchestra ard smooth floors, in the midst of the

Versailles gardens.

The movement has obtained the tenta tive approval of the administration of the chateau, but the public is raising a roar of protest against the sacrilege of modernizing scenes so vital to the social and political history of France. Besides, the press is demanding to know who is going to pay the expense of additional guards to prevent the American tourists from carrying off souvenirs reminiscent of Mme. ng off souvenirs reminiscent of

JAZZ TUNES BAD FOR INDIANS

PHILADELPHIA, Pa., Jan. 22.—The Mis-ions of the Christian Reformed Church, a ody having in charge the religious education of the Indian at various reservations. have passed resolutions declaring that the music of the saxophone and the snare drum in conjunction with the shimmy dance have a tendency to drive the Indian into a wild frame of mind. Dr. Henry Beets, of Grand Rapids, Mich., the secretary of the organization, will now present the resolutions to the Department of the Interior at Washington for action. The ordinance, if adopted by the authorities, will forbid Indian youths and maidens from indulging the modern dance steps, and will also bid the use of jazz music.

JAZZ UKELELE INVENTED

SAN FRANCISCO, Cal., Jan. 24.-Jimmy Reed, trap drummer at the Orpheum with the assistance of Orpheum Mechanical the assistance of Orpheum Mechanical Superintendent Eugene Thompson, has invented a jazz ukelele. By means of levers to be caught by an extended forefinger, castanets, cowbells, gongs, tambourine and other effects are obtained. Patent papers have been issued. The ukelele also is convived with a superintin farer board. equipped with an automatic finger board which corrects chords without preliminary musical experience for the operator, it is

CAESAR BRAND RESIGNS

FRESNO, Cal., Jan. 20.—Caesar Brand, who has been orchestra leader for the Orpheum shows playing the Sacramento-Fresno splits, has, after five years at this post, resigned.

Eugene Brown, formerly leader of the lippodrome in this city, has succeeded

IULA DIRECTS RIVOLI BAND

Felice Iula directs the 60 piece orchestra at the Rivoli, Baltimore's (Md.) newest theatre. This is one of the handsomest houses in the state, and was opened for business during the early part

JOHNSON AT CAFE DE PARIS

Arnold Johnson, who returned from Havana, Cuba, recently, is now conducting the Cafe de Paris orchestra, succeeding Harry Soloway. The latter has left town to recuperate from the shock of his fa-ther's death a fortnight ago.

McGEE DOING FINE WORK

Chas. McGee, the Boston leader and director, is doing a lot of fine work in and around his city. His orchestra is an excellent one and he is making a feature of the better class of musical composition.

PHIL KATZ AT ROSELAND

Phil Katz, who conducted the orchestra at Terrace Garden, Chicago, until lately, is now with the Roseland aggregation per-forming on the saxophone.

LANIN'S BAND RECORDING

Sam Lanin's Roseland Orchestra, which made records exclusively for the Colum-bia, is now recording for all the com-

RAY SHERWOOD SAYS

HERE'S A NEW ONE THAT HAS STEPPED OUT OVERNIGHT LIKE A "MAN O' WAR;" JUST A BALMY BREATH OF PARADISE IS—

WORDS BY RAY SHERWOOD

MUSIC BY F. W. VANDERSLOOT

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Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT,

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

FRANCIS Fascinating Impersonator

Direction **MORRIS** and FEIL

Direction Wm. Hennessy ELEANOR PIERCE

Presents a Dance Frolic

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN KE SACK

"OH BABY" COMPANY. PLAYING K. & E. TIME. REGARDS TO FRIENDS. TULANE THEATTER. NEW ORLEANS, JAN. 23-29.

WANDA LUDLOW AND CO.

Theatre—Proctor's 58th Street.

Style—Comedy playlet.
Time—Eighteen minutes.
Setting—Three.

A comedy playlet built around an old idea with a slight twist at the end gives Wanda 'Ludlow and a male assistant, unbilled, an opportunity to garner a number of laughs. Miss Ludlow reveals herself as a clever little comedienne.

The setting depicts a bedroom in a

The setting depicts a bedroom in a hotel. A man enters, carrying a small handbag, which he deposits on a chair. A soliloquy reveals the fact that he is an attorney and expects to meet some one in regards to a legal case, having come to the room in answer to a telegram. Suddenly a young woman in a kimono emerges from behind an armchair. She tells him that she is the wife of one of his clients who is about to bring action for divorce. While the lawyer's back is turned, the young woman cuts the tele-phone wires and locks the door of the room. When questioned as to her presence there she says that it was she who wrote the telegram; that she loves her husband; is innocent of any wrongdoing, and wants the lawyer to drop the action against her for divorce. He refuses, saying that when a woman is found in a hotel room at night with a man not her husband, it looks rather bad.

There then begins a discussion as to the real value of circumstantial evidence. This reasoning enables the young woman to put the visitor to the room in an embarrassing situation. She tells him that a telegram has been sent to his wife, telling of his being in the hotel with an-other woman. Thereupon the young woman proceeds to remove her kimono, under which she wears a pair of very attractive pink pajamas. She tells her unwilling visitor that unless he agrees unwilling visitor that unless he agrees to drop the action brought by her husband against her that she will remain in the room. When he refuses she hops into the bed, while he madly paces the room. Finally, as there comes a knock at the door, the young woman places a paper before him which she asks him to sign, saying that she will then slip out into an adjoining room, to which she also has the key. As the knocking continues, the the key. As the knocking continues, the lawyer, in the belief that it is his wife at the door, signs the paper. The woman rushes to the door, unlocks it and thrusts the paper into the hands of a waiting messenger. She then starts to laugh, saying that the paper the lawyer has signed is a fifty-thousand dollar life insurance policy, and that the man's wife had offered her a thousand dollars if she could get his signature on it. Miss Lud-low and her partner were accorded vociferous applause.

NEW ACTS AND REAPPEARANCES

MANUEL ROMAINE AND CO.

Theatre—Proctor's 58th Street. Style—Singing. Time—Twelve minutes. Setting-One.

Manuel Romaine, former minstrel tenor, and a company of two men comtenor, and a company of two men comprise a singing trio which offers a number of published songs. Romaine is garbed in a grey business suit and straw hat, while his two partners are dressed in blue suits, also wearing straw hats. They open with a syncopated offering, after which a comedy number is put over by one of the two assistants. Romaine next handles a halled in good style. A medley one of the two assistants. Monaine next handles a ballad in good style. A medley of popular airs sung by the trio revealed some fairly good harmony and met with enough applause to warrant the taking of three bows. While the turn has nothing startling in the way of novelties, the three chaps do their work in a manner that insures the act meet-ing with approval at the smaller houses, where it is bound to become a recognized feature because of its cleanliness.

J. Mc.

OLGA COOK AND CO.

Theatre—Audubon.
Style—Singing.
Time—Twelve minutes. Setting-In one.

Between the "Cinderella" show, the Between the "Cinderella" show, the Winter Garden, and Sunday concerts for the Shuberts, Olga Cook, originally one of Gus Edwards' protegees, has managed to build up somewhat of a reputation during the last week. So she has that much in her favor at the outset. Added to that, Miss Cook is a pretty blonde (an asset to those who like blondes), and the best asset of all is her voice, which is a very pleasing coloratura soprano.

"Very pleasing"—but nothing sensational. Which is sufficient for a vaude-

tional. Which is sufficient for a vaude-ville single. And still another asset— quite young; and that most important of all assets, stage presence—and finish. Her routine consists of only three numbers, of the published variety. At least two of them are—for we are not

quite sure of the opening Scotch number.
A pianist who accompanies her makes up the company.

G. J. H. A pianist who

JESSIE FRANKS

Theatre—Harlem Opera House. Style—Bag-punching. Time—Ten minutes. Setting—Three.

Jessie Franks, who does a bag-punching act, is, considering the exercise she indulges in, rather portly, made her appearance in a costume of white and blue satin and punched bags with vigor.

The straight ball, the rotary ball, both overhanging and horizontal, came in for their share of attention, also a floor bag affixed to a suitcase used for a finish. Miss Franks certainly making a hit with

Miss Franks certainly making a hit with
the bags, even though the audience did
not respond with vigorous applause.
During the rest periods Miss Franks
talked and did a couple of comedy steps.
A little comedy bit occurred when a

bag affixed to a picture on an easel was punched, and when missed a bell was

The set was neat and pretty, the plat-form being canopied with pink, through which semi-direct lighting produced a pleasing effect. The scheme of pink was pleasing effect. The carried throughout.

A neat opening turn, interesting from the fact that there are few bag-punching acts, and fewer women engaged in this work.

H. W. M.

ROSE & CURTIS

REPRESENTATIVES OF REPRESENTATIVE VAUDEVILLE ACTS

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Direction—LOU REDELSHEIMER

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WITH ALL JAZZ REVUE

Second Comedian Johnny Hudgins

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BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY WHITE & ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



FRANCIS-RÖSS AND DUROSS

WITH BOSTONIANS DIRECTION IKE WEBER

DANCING INGENUE AND JUVENILE GLENN AND

RICHARDS

WITH BOSTONIANS DIRECTION PAULINE COOKE

PRIMA DONNA CABARET GIRLS

MYFDS and KNISE

FIRST TIME IN EAST GENUE

VERSATILE SOUBRETTE AND MYERS and KNISE
TID BITS OF 1920

Direction—IKE WEBER

INGENUE THE WHISTLING GIRL

THE ONE AND ONLY ORIGINAL BOZO TOMMY "BOZO" SNYDER
BETTER THAN EVER

FEATURED WITH BARNEY GERARD'S SOME SHOW SEASONS 1921-22-23

HALLI

BARNEY GERARD'S SOME SHOW

ING ARTISTE ECCE

WITH ALL JAZZ REVUE

MAE

DIX

BARNEY GERARD'S SOME SHOW

BERT and LOU MARKS

WITH ED LEE WROTHE AND HIS BEST SHOW

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BURLESQUE NEWS

CLEVER COMEDIANS MAKE "TIDDELDY WINKS" A PLEASING SHOW

A PLEASING SHOW

The "Tiddeldy Winks" at the Star last week was not endowed with any exceptionally good material but the comedians worked hard with what they had and managed to get some comedy, but the real laughs did not come until the last scene in the last act, a court house bit.

Harry S. LeVan and Amback All are the comedians. LeVan, small in stature but big in comedy line, handles a Hebrew role successfully. He is fast and a hard worker. This young man can dance and takes a lot of falls. All in his eccentric part is another funny fellow. He uses the putty nose, wig and odd make up and does a lot of bumps in the last scene. These boys work well together, but they are deserving of better material.

Arthur Harrison and George Reynolds divide the straight part, Harrison having more to do. He is a neat looking chap and wears clothes well. He reads his lines nicely and is a conscientious worker. Reynolds, a fine looking fellow, did well in the bits, is a pleasing looking young man and a dandy dresser.

Ruth Hastings, the prima donna, rendered her numbers well and displayed a pretty wardrobe. She did well in the scenes.

Pearl Briggs, a vivacious little girl, carried off the soubrette honors. Miss Briggs put her numbers over with a lot of pep and reads lines nicely. She dances in her numbers gracefully. She is a shapely little girl and wears pretty dresses.

Edythe Lyons depends mostly on her dancing, which stands out in the show.

in her numbers gracerumy. She is shapely little girl and wears pretty dresses.

Edythe Lyons depends mostly on her dancing, which stands out in the show. What she lacks in singing, she more than makes up for in her dancing. She also offers an attractive wardrobe.

The book is called "All in Fun" and is well named. It is in two acts with six scenes. The scenery and costumes are in good shape and pleasing to the eye.

The "betting" bit was offered by LeVan, All, Reynolds, Harrison and the Misses Hastings and Briggs. "I want it" bit was next with Ali, LeVan and Harrison doing it.

it.

The "cigar" was offered by Ali, Harrison and Reynolds.

The "argument" bit won some laughter as it was given by LeVan, Ali, Harrison, The "love" bit was next with LeVan, Reynolds and Miss Lyons.

The "hand reading" bit followed and was done by Ali and Miss Briggs, who worked up some laughs.

The "hand reading" bit followed and was done by Ali and Miss Briggs, who worked up some laughs.

Miss Lyons offered a specialty in one opening with a song, assisted by the chorus. She then went into a hard shoe dance that more than pleased.

The "medicine" bit was offered by Ali, LeVan, Harrison and the Misses Hastings and Briggs and went over.

A neat Hawaiian dance was given by Miss Lyons, assisted by the chorus in the native costumes. This is the first set of Hawaiian costumes we have seen so far this season at the Star. if we remember correctly and they looked fine.

The crap game was funny as Ali and LeVan worked it up and they used real U. S. money, no stage stuff.

In the "bench bit" LeVan, Ali and Miss Briggs were amusing.

The "love candy" bit was next. It being done by Ali, LeVan, Harrison, Reynolds and the Misses Hastings. Briggs and Lyons.

A neat bit of an apache dance was offered by Harrison and Miss Lyons, followed by

Lyons.

A neat bit of an apache dance was offered by Harrison and Miss Lyons, followed by a duel between Harrison and Reynolds. LeVan, Ali and Mrs. Rose burlesque the scene and it resulted in a good laughing situation.

scene and it results it assistantion.

LeVan and Ali, in a specialty, sang some parodies that went over big.

In the "watch" bit Ali, LeVan, Reynolds and Miss Hastings did well.

The "court" scene was the comedy scene of the show. All was very amusing and took a lot of bumps, while Le Van worked up his end of the comedy in his own way. All the principals took part in this scene. Harrison was the judge, doing it in a "rube" character.

There are a lot of pretty girls in the chorus and they work hard. They did well in numbers that were prettily arranged.

I. A. T. S. E. SENDS WARNING

I. A. T. S. E. SENDS WARNING
The I. A. T. S. E. has sent out a warning to all house crews to be on a lookout for a man calling himself Robert E. Ray, who claims to be a member of the Marysville, Cal., local No. 216. He joined the "Sweet Sweeties" company when they were playing the Gayety, Brooklyn, as property man, showing the house steward a Marysville card ville card.

He went along with the show until it got to Binghamton, N. Y., where he was picked up, not being able to show his card, claiming he had lost it. This local wired to the New York local, who in turn wired the Marysville local. In reply, they said that there was only one man on the road from the Marysville local, and his reserved. the Marysville local, and his name was not

Ray was not allowed to go any further ith the show, another man taking his with

He came to New York and cashed some checks, claiming that he was still with the show and had been sent to New York by the manager of the company.

the manager of the company.

He cashed a check at the Hotel St. George, New York, on the Gotham National Bank, after having some one identify him. This check was returned marked "Account not known." He also is said to have cashed checks at the Rathskeller Hotel, and is said to have borrowed money at other places before he left the city. He was supposed to have rejoined his show last week at Toronto, but a wire from Manager Livingston to the American Burlesque Circuit stated he had been discharged.

BUNNY MEREDITH MARRIED

BRIDGEPOGT, Conn., Jan. 2.—Joseph Marano, electrician, and Bunny Meredith, members of the "Bon Tons" Company, playing the Park Theatre, were married on the stage at the mid-night show at 12:01 by City Clerk Bob Jones.

NEW THEATRE FOR STEUBENVILLE

STEUBENVILLE, Ohio, Jan. 17.—A new theatre is to be built in the heart of the business section of this city. Negotiations have been in progress for some time, and \$400,000 is involved in the construction of a magnificent building.

EDISON HOTEL REDECORATED

Jackie Edison has had her Edism The-atrical Hotel, in Brooklyn, all redecorated both on the inside and outside, to make it more homelike to the performers visiting Brooklyn.

SHOWS MUST CARRY 18 GIRLS

The heads of the Columbia Circuit have issued instructions to the house managers on their circuit governing a new system of on their circuit governing a new system of fines instituted against shows opening short of chorus girls. If a show opens short a girl, or more, and the manager cannot account for the shortness to the satisfaction of the house manager, the latter is to deduct \$25 from the show's salary and forward it with his weekly report to the office of the circuit, unless, however, the show manager rehearses a girl and fills the gap manager rehearses a girl and fills the gap before Wednesday night. The number of girls required in each show on the Columbia wheel is eighteen,

and a good many shows carry extra girls in order to be on the safe side in the event that something happens. The edict will not affect these shows, as they will always be covered. The ruling is made with a view to forcing managers to live up to the circuit regulations which call for eighteen girls, as the circuit heads that the laxity of managers has gone

far, Following is the letter issued to theatre

managers:

DEAR SIR:—Hereafter .when a show opens short of girls, and they do not have the required number by Wednesday night, deduct the full amount of \$25 for the

week's shortage, and if they secure any girls while in your town, they can rehearse and put them on the following week. There is no question but what some managers are not making an honest effort to have the required number of girls. Therefore, it's up to the house manager to force them to do so. This scheme of putting a girl on for one or two days to avoid the penalty is merely a subterfuge and must be stopped. When you remit check for deduction, send same with weekly report, and make mention of it. If a girl is really sick, and you can verify same, and she is in town with the show, why do not enforce the penalty.

LEW CHRISTIE CLOSES

Lew Christie closes with Al Reeves' "Joy Bells" at the Empire, Brooklyn, this Satur-day night.

Stock Company

access'ul amateur, well educated, good wardrobe, offers services behind scenes, any capacity, with occasional chance of appearing few lines on stage. \$10 week. Address A. B. C., c/o Clipper.

HAZEL PERRY—PIANO—SONG Simon Agency, Wood Theatre, Chicago, Ill.

IN VAUDEVILLE

PENDLEY

STRAIGHT MAN

GEO. JAFFE'S JOY RIDERS

FEATURED DANCING COMEDIENNE

LEANOR WILSON

THE SMILE GIRL

PRIMA DONNA SOCIAL MAIDS



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THE LEADING STOCK BURLESOUE THEATRE OF AMERICA

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ROSE SYDELL'S LONDON BELLES

JACKIE EDISON

Your Pal, at SI Willoughly Street, or phone Main 1742, for reservation at her theatrical rossning house, opposite stage entrance. All im-provements.

BILLY COCHRAN

Straight Man

Town Scandals

SOUBRETTE SECOND SEASON WITH "CABARET GIRLS"

JACK REID'S RECORD BREAKERS

SUE RALPH MAY SMITH, ALLEN and SMITH

McDON

abrette with MONTE CARLO GIRLS. Thanks to TOM SULLIVAN

JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA-JACK REID'S RECORD BI

Jack-GIBSON-

A CYCLE OF LAUGHS AND THRILLS

BERNIE GREEN

GERMAN FILMS INFERIOR

Arthur Ziehm, foreign sales manager for the Goldwyn Distributing Corporation, has returned to this country after an extended trip of five months in Europe. He has been studying opportunities offered through American made pictures, in Germany, Italy, France, Scandinavia, Spain and Holland, and is convinced that manufactures and the statement of the statement and Holland, and is convinced that manufacturers need not worry about serious competition from foreign sources. Mr. Ziehm has found Germany to be far behind in the average quality of pictures that are made. This is particularly interesting because of reports circulated that Germany was threatening to make teresting because of reports circulated that Germany was threatening to make a bid for motion picture supremacy. While abroad Mr. Ziehm has established Goldwyn agencies in Stockholm to cover Scandinavia and Finland; in Milan, Italy and Barcelona, Spain. Another office is planned for Rome, Italy.

The International Exposition in Holland was dominated by German pictures. The only American companies represented

only American companies represented were the Fox and Goldwyn interests. The exposition was international in name only, exposition was international in name only, rather than in character. An interesting display was that of an aeroplane camera invented by the Germans during the war. This device is now available for general use. Mr. Ziehm states that this camera is the best thing of its kind on the market. Commenting on Germany's output, Mr. Ziehm said that outside of the work of Lubitsch and May and perhaps a few Mr. Ziehm said that outside of the work of Lubitsch and May, and perhaps a few others, the average German photoplay is far inferior to that maintained in this country. Technically, America stands first in product, directorship and photography, to say nothing of the settings. Good wild west pictures were being filmed in Germany, similar to those when Broncho Billy was popular.

INDIANS WOULDN'T POSE

MATTICE, Canada, Jan. 15.—A fake scene which was supposed to show the arrival of the recently rescued American balloonists from Moose Factory to Mattice, was nipped in the bud when the Indian guides refused to participate in the "shooting" of the motion picture. The three naval officers had temporarily patched up their differences, sending for the camera men to snap the so-called arrival. The picture was supposed to show them reachmen to snap the so-called arrival. The picture was supposed to show them reaching Mattice together, although Farrell, who punched Hinton, arrived a half hour after the first two. The Indian guides, who were supposed to act as a background to give the picture color, refused to participate on the ground that it was too cold for the dogs, and that the pack train pacessary to cover the trail could not be necessary to cover the trail could not be reconstructed. That part of the deal was

WANT BETTER FILM BOOTHS

TORONTO. Can., Jan. 14.—Representatives of the Operators' Association have asked the Hon. R. Rollo, Minister of Labor and Health, to introduce legislation providing for better ventilated motion picture booths. In addition he was asked to have a clause providing for drinking water.

representatives of the association stated that one man in every five of the motion picture operators is suffering from tuberculosis as a result of the fumes from

DON'T LIKE CHAPLIN COMEDY

CHICAGO, Jan. 21.-Charlie Chaplin's type of comedy is taboo from now on in Chicago, according to Timothy D. Hurley, chairman of Chicago's council commission on motion pictures. When Chaplin in his latest film was shown rescuing a baby from an ash can and teaching it to break windows so that he could get the job of re-pairing them, it proved too much for Hur-ley. The town is also frowning on ex-ponents of the wild and woolly. West and

BARONESS IN ITALA FILM

Baroness Bistram will make her first American appearance in picture in "Jeal-ousy," the initial production of the Itala Film Co. The Baroness was one of the victims of the Bolshevists and after her escape sojourned in different countries before arriving here.

HOPKINSON RELEASES TWO

Before January comes to a close, the W. W. Hopkinson Corporation will release two comedy dramas—"The Spenders," a Hampton production, and "The Truant Husband," the first independent venture of the Rockett Film Corporation. The latter is a picturization of the Albert Payson Terhune story which appeared in the Cosmopolitan. In February "The Breaking Point", with Paris Proposition of the Research Point Proposition of the Proposition of t politan. In February "The Breaking Point," with Bessie Barriscale as star, produced by J. L. Frothingham, will be released. In the same month "Partners of the Tide," Irvin Willat's second independent production, will be screened. This is a sea story written by Joseph C. Lincoln. In March Ballin's "East Lynn" comes to the silver sheet. "The Other Woman," a picturing of the Nora Davis novel, follows. In April "Keeping Up With Lizzie" will be the main event. This was created from the novel of Irving Bacheller, and represents one of the first works by this famous author to reach the screen. "A Certain Rich Man," by William Allen White, will also be shown during April.

"The Light in the Clearing," another

"The Light in the Clearing," another Bacheller production, is scheduled for a May showing. During the same month the first of the new Canwood Picture Company's productions will be seen with Irene Castle featured.

Later in the year "The Man of the Forest," from Zane Grey's novel, and "The Face of the World," a picture version of Johan Bojer's story, will be distributed.

GOLDWYN WORKING ON SEVEN

At the Goldwyn studios pictures now being rushed to conclusion are "Reginald," being rushed to conclusion are "Reginald,"
Barker's production of Katherine Newlin
Burt's "Snowblind," with an all-star cast,
including Russell Simpson, Mary Alden,
Cullen Landis and Pauline Starke; Frank
Lloyd's production of "A Tale of Two
Worlds," an original photoplay by Gouverneur Morris, with J. Frank Glendon, Bentrice Joy and Wallace Beery in the leading roles; "Don't Neglect Your Wife," an
original photoplay by Gertrude Atherton,
with Mabel Julienne Scott and Lewis S.
Stone, heading the cast, directed by Walwith Mabel Julienne Scott and Lewis S. Stone, heading the cast, directed by Wallace Worsley; "Boys Will Be Boys," an Irvin S. Cobb story, starring Will Rogers, directed by Clarence B. Badger; "Mr. Barnes of New York," from the famous novel and play of the same name by Archibald Clavering Gunter, starring Tom Moore, directed by Victor Schertzinger; "Dangerous Curve Ahead," an original screen story by Rupert Hughes, with Helene Chadwick in the featured role, directed by E. Mason Hopper, and the twelfth of the Booth Tarkington "Edgar Comedies," featuring 12-year-old Johnny Jones, directed by Paul Bern. Jones, directed by Paul Bern.

OUT TO REFORM MOVIES

The National Catholic Welfare Council, the American Catholic Church organization, has joined in the campaign for the reform of the movies. According to Charles A. MacMahon, director of the Motion Picture Bureau of the Catholic welfare organization, the motion picture industry is by universal consent in a most unstable and unsatisfactory condition. One of the tasks of the organization, he says, during the coming year will be both nationally, through its organization in Washington, and locally, through the 20,000 or more Catholic societies in the country, to wage an unrelenting fight country, to wage an unrelenting fight against immoral and unwholesome motion pictures.

FILM STARTS ALIENATION SUIT

FILM STARTS ALIENATION SUIT
KANSAS CITY, Mo., Jan. 20.—O. W. Page of this city attended a motion picture theatre the other night. He witnessed among other film productions, the staging of the New Year's festivities at a local hotel. He recognized his wife amid hilarious surroundings, in company with H. H. Souders. Page feels that the display of film, proves that Souders, who is the owner of an apartment hotel, has alienated the affection of his wife, and that the heart injury is worth \$20,000. According to Page, the picture showed intimacy in the photographed festivities. Mrs. Page recertly obtained a divorce from her husband.

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Paris." It's bright, breezy and bubbles over with wit.

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FILM FLASHES

William A. Busch has resigned from the Federated Film Exchange of Baltimore as manager of the Washington, D. C. branch office to become associated with Goldwyn as the branch manager of their Washington, D. C., office.

Mary Roberts Rinehart is at the Goldwyn studios, California, assuming charge of the picturing of her first scenario, "Let Sleeping Dogs Lie." Rita Weiman, playwright and novelist, will arrive at Culver City almost immediately.

Beatrice Joy, Lon Chaney, John Bowers, Cullen Landis, Richard Tucker, Mary Warren, Edyche Chapman, Betty Schade, M. D. Flynn, H. Milton Ross and John Cossar have been engaged for Leroy Scott's first original scenario "The Night Rose." Wallace Worsley will be the director.

May Collins, a recruit from the professional stage, will play the principal part in "The Bridal Path," by Thompson Buchanan. She recently appeared as the ingenue in "The Courageous Mrs. Palmer" on the speaking stage. This will be her second appearance in the pictures, her work in "Wife Insurance" having established her in the good graces of the Goldwyn studio. E. Mason Hopper will direct.

Reginald Barker has finished directing "Snowblind," Katherine Burt's new picture, and is preparing to film "The Old Nest." taken from Rupert Hughes' famous novel.

novel.

Rupert Hughes is now at the Goldwyn studio writing the continuity, etc., from his novel "Dangerous Curve Ahead."

Mary Miles Minter is the leading character in "All Soul's Eve," a picturization of the stage play of the same name by Anne Crawford Flexner, which is to be released by the Realart Pictures Corporation.

Ralph Ince showed "The Highest Law" at the White House, on Jan. 18. This is the big Lincoln picture which the Selznick organization will release early next month. Ralph Ince assumes the character of Lincoln and Robert Agnew, Margaret Sedon, Aleen Burr and Cecil Crawford appear in the picture.

Samuel Sax of Chicago has been named general sales manager for the Selznick enterprises. He succeeds Charles S. Rogers who has resigned to engage in business for himself.

Claude Ezell, of Dallas, Texas, will hereafter act as personal representative to the president of the Selznick motion picture enterprises. This is a new office for the organization.

Tod Sloan, the famous jockey of years ago, heads the list of players in "The Killer," a new Hampton photodrama. It is a picturization of Stewart Edward White's novel. Others in the cast will be Frankle Lee, Edward Pell, Frank Hayes, Will Walling, Milton Ross, Tom Ricketts and Zack Williams.

Elaine Hammerstein has been granted courtesy of appearing in a real-court room during a filming process, through the courtesy of a New Jersey judge. George Archainbaud directed the legal situation. The new Selznick generators were used to furnish the light in the judicial chambers, while the picture was being taken.

Martha Mansfield, the new Selznick star, will shortly begin work in a new film production. Alan Crosland will direct.

Conny Kressler, who made his first screen appearance in Selznick News No. 6-B, through his possessing the smallest complete automobile in the world, may enter the pictures in feature productions in the near future: He hails from Boston.

Galli Curci, famous operatic star, is not adverse to entering the film world, provided a proper vehicle is found for her. Exclusive views of her marriage ceremony with Homer Samuels were made by the Selznick News, and this brought about her statement to the camera men.

Ivy Duke and Guy Newall are featured in George Clark Productions. "The Lure of Crooning Water," and "Squandered Lives."

Audrey Munson will appear under th banner of the Perry Plays, Inc., in a film play entitled "The Story of Audrey Mun son"

Gladys Brockwell. Lillian Rich, and Wallace MacDonald will be featured in "The Sage Hen." a picturization of Harry Solter's novel. Edgar Lewis will direct.

Lionel Barrymore in "The Great Adventure," adapted from Arnold Bennett's famous comedy, has proved a great success.

George Walsh in "Dynamite Allen" is soon to be released by the Fox Film Corporation. The story is from the pen of Thos. F. Fallon. Dell Henderson directed the production.

George Bunny, son of the late John Bunny, is starring in "You'd Better Get It," which is being released by the Goldwyn Corporation. These Capitol Comedies are being directed by Mark Goldaine, and others in the cast include Kingsley Benedict. Estelle Harrison, Walter Ackerman, Ashley Cooper and a score of extras.

Vera Gordon is featured in Selznick's test production, "The Greatest Love," di-cted by Henry Kolker from a scenario Edward J. Montague.

Tom Gallery, Metro's latest acquisition, will play the leading male role in its forthcoming production, "Home Stuff," in which he will appear opposite Viola Dana.

"The Devil," featuring George Arliss at the Strand this week, has been booked in a number of cities by Moe Mark, head of the Strand organization. The picture is special release by the Associated Ex-hibitors, Inc.

Carl Laemmle, president of the Universal Film Manufacturing Co., has left for Cuba, where he will supervise work on Eddie Polo's latest serial, "The Scal of Satin."

Constance Talmadge in "Mamma's Affair" is scheduled for release January 31. The author, Rachel Barton Butler, won the Harvard prize through this story. The basic principle involved centers itself about psycho-analysis. Effie Shannon, Katherine Kaelred, George La Guere, Kenneth Harland and Gertrude LeBrandt are in the cast.

Tom Moore and Victor Schertzinger are in New York for the purpose of taking scenes for the next Goldwyn picture. "Mr. Barnes of New York," is the title of the new production. The sets and costumes will conform to the fashions in vogue in the early eightles. At the conclusion of the picture, author and star will return to Culver City, Cat.

Carl Gantvoort, noted in operatic circles, will appear shortly in "There was a King in Egypt" under the B. B. Hampton banner. Mr. Gantvoort has played leads with Hazel Dawn, Christine MacDonald, Mitzi Hajos and other stars.



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Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

W. H. Dunbar, Boston representative for Hopkinson, has signed up Fay's Theatre at Providence, for "Down Home," "U. P. Trail" and "The Brute Master."

Hugo Ballin has completed "East Lynn, the second independent release for the W. Hopkinson Corporation.

Herman F. Jams, the executive head of the corporation bearing that name, has completed negotiations with J. E. Von Herberg of Seattle, Wash., for state rights in eight Western sections for "Madonna and Men." Mr. Von Herberg also purchased three Olive Tell pictures—"Love Without Question," "A Woman's Business" and "The Wings of Pride" for the same territories.

William H. Strauss, remembered in "The North Wind's Malice," has been given a long term contract by the Famous Players. George L. Clarke is the personal represen-tative of the player.

William Hart's retirement after the com-pletion of the picture he is now making will leave the field open for Tom Santschi as an exponent of the western type.

Eddy Eckels, president of the Independent Films Association, who has been visiting various independent exchanges on the coast, has returned to Los Angeles.

A. H. Blank, owner of the First National franchise for Iowa and Nebraska, has pur-chased "Madonnas and Men" for Iowa and Nebraska.

Harry Rice, business manager of the In-dependent Films Association, is in New York to arrange for an Eastern office for this Chicago firm.

Mildred Harris will build a new home in

Edward Knoblock has completed his first story for the films, which will be produced by William de Mille.

Mary Miles Minter will appear in "Jerry, the play in which Billie Burke appeared.

Harold Goodwin will be featured in a new version of "Oliver Twist," by William Fox.

Lois Weber, the woman producer, is spending half a million dollars in Hollywood on studio improvements.

J. Warren Kerrigan has begun the production of a series of new pictures. He will head his own company.

Charles Ray has recently completed "Scrap Iron," which was produced by himself in addition to appearing in the cast.

House Peters and Irene Rich will have the leading roles in Frank Lloyd's next production "The Alibi," an original screen story by Charles Kenyon, who was respons-ible for the stage play "Kindling."

Tom Moore is in New York taking scenes for "Made in Heaven," a picture version of William Henry Huriburt's stage, play. Helene Chadwick will play the lead. Victor Schertzinger is directing.

Richard Dix, well known on the speaking stage, will assume the leading male role in "The Bridal Path" which is a screen adaptation of Thompson Buchanan's play of the same title.

E. Kenneth Todd, formerly with the publicity department of the Universal, has severed his connection, with that organization, to become sporting editor of the Boston Traveler.

Pauline Frederick is appearing as lead in a screen play "Roads of Destiny," pic-turized from the play of same title by Channing Pollock. The theme is based on a short story by O. Henry. The Goldwyn corporation gave as support to the star, Richard Tucker, John Bowers, Jane Novak, Hardee Kirkland, Willard Lewis, M. B. Flynn and others. Frank Lloyd directed.

A. S. Aronson has been named vice-president and general sales manager of the Goldwyn Distributing Corporation, with headquarters in New York. He is widely known to the trade generally, and was responsible for the organization of the Regal Film Company of Canada. Regal handled the Canadian output for the Goldwyn company. Prior to his being called to New York, he was located at Los Angeles.

S. L. Rothapel, of the Capitol Theatre, presented little Madge Evans, who was starred in the Prizma picture, "Heidi," with a silver loving cup in appreciation of her personal appearances in the epilogue of the picture during the New Year's week.

"The Convict," a story by Ralph Ince, and "The Rivals," another by Mary B. Mullett, have been purchased by the Selznicks, whose scenario department is preparing them for early production.

Douglas Fairbanks will produce "The Melancholiac," a story by Rob Wagner, the magazine writer.

Ethel Clayton, who returned from abroad a short time ago, is at work on a picture called "Sham," by Elmer Harris.



EDNA DREON

in "A VAUDEVILLE SEANCE"

THIS SEASON'S DIFFERENT SINGLE By Milton Hockey and Howard J. Green

CLIPPINGS FROM THE PRESS:

N. Y. Clipper

Jan. 19, 1921. Edna Dreon might have been at a disadvantage in such an early poa disadvantage in such an early position as number two were it not for the fact that she has a great deal of personality which, combined with ability and some good material, proved the medium to a solid hit. Miss Dreon offers what is termed "A Vandeville Scarce" for which Milton Hockey and Howard Green are responsible. After telling of different questions she would put to Columbus, King Solomon and others had she the power to converse with departed spirits, she says that she will bring spirits, she says that she will bring forth from spiritland the girl of 1850. She then portrays the girl from Mars and others. The matefrom Mars and others. The material used entails some meaty lines, all of which find a vulnerable spot in the audience. A pleasing little entertainer is Miss Dreon, and the applause which followed the close of her act was merited.

New York Star

Jan. 26, 1921. Edna Dreon is a newcomer and is furnishing us with some new and scintillating material from those budding authors, Hockey and Green, who have given her some exceptional material that helps her to win admiration and laughs from the idea of a seance in which the past, present and future are indelibly impressed upon one. But the ability of Miss Dreon, her quaint manner of delivery and, as said before, the novelty of the ma-terial, make the offering a hit. Miss Dreon is to be complimented for her choice in wardrobe and we might add that in the old fashioned girl she makes as pretty a picture as has been seen in vaudeville in some time. The act scored a de-cided impression and much is expected in the future from the de-mure and dainty Miss Dreon.

The Morning Telegraph, Jan. 24

"Fifteen acts made up the bill at the N. V. A. Bohemian entertainment last night. Edna Dreon and Gladys Moffatt were the hits of the bill."

Variety, Jan. 14

"Edna Dreon is said to be a western girl. She is not unversed in handling herself alone in public. That may be easily detected from her work. Miss Dreon's present act was written by Howard Green and Milton Hockey. Besides songs, it has some talking gags, neatly inserted and well enough delivered."—SIME.

B. S. Moss' Regent Theatre Now

NEW ACTS AND REAPPEARANCES

BUSHMAN AND BAYNE

Theatre—Prospect, Brooklyn. Style—Serio-comedy, Time—Twenty minutes. Setting-Full stage; special.

Francis X. Bushman and Beverly Bayne, formerly motion picture stars, made their vaudeville debut at the Prospect Theatre, Brooklyn, on Monday last, with a vehicle termed "A Very Rich Man."

with a vehicle termed "A Very Rich Man."

Not much can be said in favor of the theme. The skit hinges on the employment of an actor, who is engaged to throw fear into a rich man's soul through a murder threat. The assassination is fixed to occur at 9 p.m. In the meantime, the young lady who is responsible for the hiring of the man, makes her appearance in the absence of the proposed visitor. She explains that the ruse may make a new man of this wealthy power, offsetting for all that, perhaps, the self-indulgence to which he has been held slave. At the fixed hour the actor appears to carry out his rehearsed threat. There is a bandying of words, and a waving of hands, which finally resolves itself into explanations. The heroine had accomplished her object, and, as might have been expected, love and, as might have been expected, love

The skit seems to have been built around the two players in an effort to afford them an opportunity to register the emotions. There are humorous moments in the playlet, and these at times offset the absurd situations in which the wich was first himself

offset the absurd situations in which the rich man finds himself.

Bushman is far from being a good actor; as a comedian he fails. Even when registering fearful anticipations, awaiting the crack of a revolver or the penetration of a dirk, to end his career, he failed to make good, and this is attributable to his evident desire to be funny. He has proper poise and stage presence, but this is lost sight of when he further endeavors to become trepresence. but this is lost sight of when he further endeavors to become tre-mendously sentimental. What Bushman requires most is a proper director. He cannot possibly begin to adapt himself to tragic moments, without the aid of the terrifying megaphone. As a stage lover. Bushman could be favorably aclover. Bushman could be favorably accepted, and, indeed, the huge audience awaited an outpouring of affection which never came. The author probably forgot that Bushman is a sort of favorite with those of the impressionistic school.

Miss Bayne was quite acceptable in the little that she had to do. She was off stage a greater part of the time. Her prettiness and posture in certain periods

prettiness and posture in certain periods of the sketch saved it from utter failure.
As with Mr. Bushman, she, too, failed to recognize moments when she should have created splendid results. She seems to have lost sight of the fact that she was working against odds when compared with motion picture filming. However Miss Bayne is by far superior to Mr. Bushman in point of enunciation, and she wins through the gift of beauty and form that nature has given her. She was robed exquisitely, and this, too, aided in bringing her personality well

over the footlights.

"A Very Rich Man" is at best a
G. S.

THREE FALCONS

Theatre—Proctor's Twenty-third Street.

Style—Aerial acrobats.

Time—Ten minutes.

Setting—Full stage.

A male trio, one doing silent comedy in Harold Lloyd make-up with Nance actions. Despite the make-up and actions, he does the feature stunts of the turn. The work is done on the trapeze and rings, most of them being on the strong-man order, one carrying the weight of the other two.

The work is thrilling though not very

The work is thrilling, though not very much different from the average run of such acts. It should find plenty of work closing and opening shows. G. J. H.

SULLEY AND HOUGHTON

Theatre—Regent.
Style—Song and dance skit.
Time—Eighteen minutes. Setting-One and two.

Most refined and entertaining from all standpoints is the work of William Sulley and Genevieve Houghton in "Calf Love," a skit by Andy Rice. It gives them both a chance to display their singing, dancing and comedy wares, and display them they do, easily romping off to the hit of the bill at this house. Sulley's nersonality is one that seems to Sulley's personality is one that seems to grow on an audience, while his partner is a pretty little miss with a sweet voice. It is safe to say that the team could have held their audience for the balance of the evening had they so desired.

Before a velvet drop in one Sulley enters, wearing a baker's white hat and coat. In this form of prologue he says that he has a recipe from which he is about to concoct a most delectable and palatable vaudeville piece de resistance. As he exits, the sweet voice of a girl is heard. A setting in two reveals her sitting on a bench in a garden. Sulley then comes on as her young lover, after which there follows some bright dialogue. Sulley as a poor but ambitious lover wins laugh after laugh while trying to induce the girl to marry him. His breezy man-ner is a source of delight, while Miss Houghton proves a most charming little foil. He tells her that all they need is a marriage license, the cost of which is only two dollars. When she starts to leave him he asks her where she is going, and she replies, "To get the two dollars." Sulley follows with a comedy number

which met with emphatic applause. Upon the re-entrance of his partner, some more talk ensues, most of which deals with short-skirted and rouged women. Miss Houghton says that she never uses rouge, whereupon Sulley counters with. "I know you don't. You're the kind of a girl the fellows like, but they follow the others." When Sulley is finally successful in his suit for the girl's hand, he tells her that they can earn a livelihood on the stage that she earn a livelihood on the stage, that she will be seated on a bench and he will enter with a bouquet of flowers and ask her to marry him. Before a drop in one they finish with a song, during which the dancing of Sulley drew a big hand. J. Mc.

PRESSLER AND KLAISS

Theatre—Riverside.

Style—Comedy piano and singing.

Time—Fifteen minutes. Setting-One; special hangings.

This is a man and woman, piano-act combination built for comedy and holding up on that end in more than satisfy-ing measure. What is more, the pianist, despite the burlesque and hokum employed for comedy purposes, is a capable instrumentalist, and Miss Klaiss is a pleasing vocalist, who reminds one of

pleasing vocalist, who reminds one of Sophie Tucker.

Mr. Pressler was pianist for Miss Tucker at one time, but that was all. Here he is the whole show. He sports a comedy dress get-up that is certain of a laugh from the start, and further enhances his personality with a telling line of pants comedy.

of panto comedy. Miss Pressler introduces the offering with a rendition of "Grieving for You," leaving the stage bare for her partner's comedy entrance, which proves to be a succession of laughs for fully five minutes. His recalcitrant shock of tow hair stands him in good stead for a few nifties at this point.

nifties at this point.

Miss Klaiss re-enters following a change for "Mammy's Apron Strings," and concludes with a Dixie rag to Pressler's eccentric stepping at the grand. They were forced to a comedy speechlet, but begged off, although a legitimate encore would not have been amiss, considering the sincere demands. amiss, considering the sincere demands.

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Kedzie (First Half)—Dancing Humphreys—Green & Denn—Old Black Joeland—Hayes & Lloyd—Harrison, Dakin & Hogue—Marcontonio Trio. (Last Half)—Three Blighty Girls—Otto Sheridan—Bayes & Fields—The Love Game—Billy Schoen—Nathane Bros.

Empress (First Half)—Roof Garden Trio—Brenard & Ferris—Sophie Tucker—Clay Crouch—Sultan. (Last Half)—Watskia & Understudy—Orr & Hagar—Kenny & Rooney—Kane & Herman—Sophie Tucker & Boys—Juvenlitty.

Logan Sq. (First Half) Willa & Harold Browne—Shaw & Campbell—Jack Trainor & Co.—Jack Lee—Juvenlitty. (Last Half)—Dancing Humphreys —Freddie Berrens—Homer Miles & Co.—Walser & Dyer—Buch Bros.

AURORA, ILL.

AURORA, ILL.
Fox-Davis & Chadwick-Varieties of 1921One to Fill-Colour Gems.

ALTON, ILL.

Hippodrome (First Half)—Stutz Bros.—Chas.
Olcott & Mary Ann. (Last Half)—Berzac's Circus—James Cullen.

Orpheum (Sunday only)—Harris & Harris— nck BcCloskey & Pals—Henry B. Toomer & o.—Thos. Potter Dunn—Pauline's Leopards.

BATTLE CREEK, MICH.

Bijou (First Half)—Time & Tile—Graves &
Demonde—Jessie Middleton—Rubetown Follies.
(Last Half)—Mile. Lingarde—Stuart Girls—Prediction—Dresdner & Allen—Pichanni Troupe. BLOOMINGTON, ILL.
Majestic (First Half)—Kennedy & Nelson—
Wheeler & Potter—The Night Boat. (Last Half)
Hall, Ermine & Brice.

Washington (First Half)—Sterling & Marguerite—Wallace Galvin—Berzac's Circus. (Last
Half)—Straus Twins—Valentine Vox—Potter &

BARTLESVILLE, OKLA.

Odson (First Half)—Wurnell—Alice Teddy.
(Last Half)—Casson Kirke & Co.—Burns Bros.

—Mason & Balley.

-Mason & Bailey.

CHAMPAIGN, ILL.

Orpheum (First Half)—Three Blighty Girls—tone & Hayes—Three Chums—Harry Hayden &

VAUDEVILLE BILLS

(Continued from Page 21)

Co.—Tonie Grey & Co.—Emile & John Nathan.
(Last Half)—Leon Varvara—Geo. Kelly & Co.—
Johnny Johnston—Harry & Anna Seymour.
CEDAR RAPIDS, IA.

Majestio (First Half)—Buch Bros.—Connell,
Leona & Zippy—Wm. Armstrong & Co.—Two
Ladellas—Girls Will be Girls—Fred Allen—Prosper & Maret. (Last Half)—Adonis & Dog—Sargent Bros.—Hart, Wagner & Eitis—Howard
Dakin & Hogue—Murray & Bennett—Alan Espe
Co.

Grand (First Half)—Aerial Patts—Skipper, Kennedy & Reeves—Glasgow Maids. (Last Half)— Lizette—Three Chums—One to Fill.

CLINTON

(First Half)—Ed & May Ernie—The Dohertys
—Caesar Rivoli. (Last Half)—The Volunteers—
Bell & Caren.

Bell & Caren.

DECATUR

Empress—Leon Varvara—Will Fox & Florence
Kelly—Lester & Moore—Lillian Bernard. (Last
Half)—Willa & Harold Browne—Stone & Hayes—
Tonie Grey—Herbert & Dare.

Columbia (First Half)—Sargent Bros.—Four Gossips—Ash & Hyams—Dave Harris—Al Espe-Mathews & Blakely. (Last Half)—Three Ankers—Four Harmony Kings—Wm. Armstrong & Maudle Smith—The Night Boat—Jim Doherty—Aeroplane Girls.

DUBUQUE, IA.

Majestic—Arco Bros.—Isetta—Waiters Wanted

—Ta Da Trio—Billy Schoen—Cheyenne Days—

dennington & Scott.

DES MOINES, IA.

Majestio (First Half)—Minetti & Riedl—Cy & Cy—Walmsley & Keating—At the Turapike. (Last Half)—Musical Christies—Robinson & Pierce—Two Ladellas—Girls Will Be Girls.

DANVILLE, ILL.
er Miles—The Volunteers—Joe

E. ST. LOUIS, ILL.

Ebbers (First Half)—Hayatake Bros.—Baxley & Porter.—Jas. Cullen.—P'Avigneru's Celestials, (Last Half)—Teschow Cats.—Wallace Calvin—Cahill & Romaine—Sterling & Marguerite.

FLINT

Palace—Paul Levan & Miller—Renie & Flor-ence—Patches—Tabor & Green. (Last Half)— Laurel Girls—O'Brien Mgr. & Prop.—Adams & Barnett—Sylvester & Vance—Hill & Quinell.

FORT WAYNE

Palace—Ber Bezer—John R. Gordon—Briscoe Raugh—Makaloff & Maslova—Bard & Allman Emily Darnell & Co.—Rubeville.

FLORENCE, KAN.

Mayflower (Thursday Only)—Dorothy Morris
Trio—Gilbert & Saul—District School—Hugh
Johnson—Arleys.

GALESBURG, ILL.

Orpheum (First Half)—Davis & Chadwick—Colour Gems, (Last Half)—Grey & Byron—Three Melvin Bros.

GRANITE CITY, ILL.

Washington (First Half)—Valentine Vox—McKowan & Brady. (Last Half)—Holden & Herron—Hayatake Bros. (Sunday)—Flunkett & Romaine—Smith & Cook.

Newkirk & Fayne Sisters—Waiman & Berry— Phylis Gilmore.

HUTCHINSON, KAN.
Midland (Fri. & Sat. Only)—Dorothy Morris
Trio—Gilbert & Saul—District School—Hugh
Johnson—The Arleys.

HUNTINGTON
(First Half)—Weber, Beck & Frazer—Teschow's Cats. (Last Half)—Bernard & Ferris—Ed, & May Ernie,

JACKSON

Orpheum (First Half)—Mile. Lingarde—Monti & Parti—Submarine F 7—Leone Kern—Maker & Redford—Hill & Ruinell. (Last Half)—Roshier & Muff—Graves & Lemonde—Worth Wayton bour—John Becker & Band. KALAMAZOO

Ragent (Last Half)—Worden Bros.—Maker & Redford—Newhoff & Phelps—Brazilian Heiress.

JOLIET, ILL.

Orpheum (Sunday)—Ed. Hill—One To Fill—Ruth Rogers & Laurel Four—Murray Bennett—Witt & Winters. (First Half)—Three Ankers—Weber & Elliott—Hall, Ernaine & Brice. (Last Half)—Hollins Sisters—Murray Voelk—Sig. Franz

& Co.

Globe (First Half)—Myrtle Moore Trio—Melroy Sisters—James Grady & Co.—Heim & Lockwood —Four Ishikawa Bros. (Last Half)—Will & Gladys Ohearn—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe.

KOKOMO, IND.

(First Half)—The Lampinis—Steve Freda—Gliroy Dolan-Coriell—Will Stanton & Co. (Last Half)—Tracy Palmer & Tracy—Larry Comer—Three Alex.

KENOSHA, WIS.

KENOSHA, WIS.

Virginian & First Haif) — Samaroff & Sonia—
Salon Singers—Maccontonio Trio. (Last Haif)—
I awton—Southern Harmony Four—Tango Shoes—
Juck Lee—Everett's Monks.

LINCOLN, NEB.

Liberty (First Half)—Will & Gladys Ahearn—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe. (Last Half)—Larose & Adams—Stratford Comedy Four—Lockwood & Rush—Tid Bits of 1920—One to Fill.

LANSING

Bijou (First Haif)—Arnold & Taylor—Jessie Hayward & Co.—Newhoff & Phelps—John Backer & Band. (Last Haif)—Time & Tile—Renie & Florence—Patches—Taber & Green—Four Aces.

MASON CITY, IOWA

Cecil—Harry & Kitty Sutton—Robinson Pierce—Hart. Wagner & Eltis. (Last Half)-Forrest & Church—Waiters Wanted—Emerson Baldwin.



An Artistic Combination of Soprano Culture, Personality and Gowns, All in One.

PRIMA DONNA "WHIRL OF MIRTH" Company. This Week at GAYETY, BROOKLYN. Next Week, OLYMPIC, NEW YORK. Management, I. N. WEBER

America's Distinguished Tenor

CRAIG CAMPBELL

ASSISTED BY HECTOR MacCARTHY

RIVERSIDE ROYAL

PROVIDENCE BOSTON

ORPHEUM (Brooklyn) WASHINGTON

MERLE HARTW

SONGS FROM HIGH CLASS TO POPULAR

Direction—ABE FEINBERG

Artistic and Original Novelty Act. Always working. (Reason) we produce the and accuracy. Now starting West for Mr. Loew. And say, Pals, we feel at



With "Passing Show"

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT

Direction-JACK POTSDAM

E. PEAT

WASH DAY IN CHINATOWN

Direction-MARK LEV

GUS

JULIUS FOXWORTH & FRANCIS SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVEY

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

OROTHY YLE

IN NOVELTY SONG AND DANCE

AMERICA'S GREATEST INDIAN Dir. AL. MAYER

CALLAN & KENYON

TOM

FOX RELEASES FOUR FEATURES

Four features which suggest more than ordinary box office attractiveness are announced as ready for February release by Fox Film Corporation. All of them are from stories by well-known authors and were directed by men who have made Fox entertainments famous. The releases are:

Tom Mix, in "The Road Demon;" George W. Walsh, in "Dynamite Allen;" Louise Lovely, in "While the Devil Laughs," and Eileen Percy in "The Blushing Bride."

The first release is February 13, when Louise Lovely will be seen in "While the Devil Laughs," her third starring picture "These who remember "The for Fox. Those who remember "The Little Grey Mouse" and "Partners of Fate," her latest picture, both of which proved that the star is a popular drawing card—are assured by the Fox offices that her new picture is still stronger and gives the little actress a fine chance to display her conceded emotional talent. The story was written and the picture directed by was written and the picture directed by George William Hill.

Mr. Hill has taken a slice of life from Mr. Hill has taken a slice of life from New York's East Side as the basis for his story. Miss Lovely has the role of a girl forced by her environment to be a crook, so does love cause her regeneration in a swiftly moving drama in which a capable cast gives the star splendid

support.
Exhibitors who know the drawing power of Tom Mix will undoubtedly, be delighted to know that the famous western star will be seen on February 20 in a lively comedy-drama entitled "The Road Demon," written and directed by Lynn F. Reynolds. This is a typical Mix picture and just what the name implies.

The author has written a rapid-fire story, and has provided the star with a number of new stunts and plenty of room to work with his rope and horse.

Mix has the role of a westerner who Exhibitors

room to work with his rope and horse. Mix has the role of a westerner who in a sad moment trades his horse for a used-over-used-automobile. The various things that happen to him before the final fadeout are both thrilling and amusing. One of the big scenes is an automobile race at Fresno in which the star takes part with some startling results. George Walsh, the big, six-foot star, in "Dynamite Allen," written by Thomas F. Fallon and directed by Dell Henderson, also will be a release of February 20.

also will be a release of February 20. From an outline of the story it is well

The picture, it is said, abounds in the unusual and deals with the folk in a mining town of Pennsylvania. The flooding of a mine, and scenes under the earth's surface among the coal harvesters are said to be faithfully and vividly portrared. One of the big scenes of the

are said to be faithfully and vividly portrayed. One of the big scenes of the drama is the plunge of a locomotive through an open drawbridge.

The success of Eileen Percy as a comedienne of high class since she came into the group of Fox stars, has been pronounced. Each of her recent pictures has shown marked improvement, and in "The Blushing Bride," which will be released on February 27, Fox believes Miss Percy has a vehicle that will draw the fans and delight them.

The story was written and directed by

The story was written and directed by Jules G. Furthman. Miss Percy has the role of a show girl who marries into a society family and "manufactures" a family in England to give her standing.

WANT BETTER PICTURES

At a meeting held during the latter part of last week at the Hotel Plaza, resolutions were adopted by the Motion Picture League for better pictures, to bring about a more wholesome showing of the silent photo play. Instead of Federal censorship control, the league suggests a "M. P. T. Merit Seal," under which banner the public can be assured of screen entertainments which are free from objectionable situations, costuming, etc. situations, costuming, etc.
Other features to be undertaken by the

Motion Picture League include bringing larger attendance to theatres showing stories passed upon by the league's forces, thus insuring larger profits for producers and exhibitors. The details of this propaganda have not been completed at the time of going to press, but from advance reports the program is being rapidly brought to a definite form.

A committee has been formed to bring A committee has been formed to bring about an equitable arrangement and is made up of John A. Quinn, president of the league, who will represent the motion picture industry; Frank Bacon, representing the theatrical profession; Dr. Robert Watson, president of the National Federation of International Reform Bureaus, setting for the Protestant churches; acting for the Protestant churches; Charles A. McMahon, of the National Catholic Welfare Bureau, and Mrs. Sid-ney Borg, of the Federation of Jewish Women.

Women.

All the speakers at the first meeting of the organization attacked the methods employed by producers in creating sensational semi-nude pictures; the flamboyant advertising campaigns carried on, and the descration of religious principles as depicted by certain photoplays. The mind development of the growing boy and girl through proper motion pictures was another detail suggested to the league.

INVENTS RAPID PRINT DEVICE

An apparatus whose application permits film to be printed and exposed to sunlight in five minutes after exposure in the camera has been perfected by Jackson Rose, a cameraman at the Merto Studios Hollywood. Rose photographed the Metro.

Patents on the device have been recorded by Rose, who calls it "the cinema film tester." It is so arranged that it can be used at any stage of the making of exteriors or interiors, regardless of the strength of the sunlight.

FILM CLEVERLY EXPLOITED

"Outside the Law," Universal's latest release featuring Priscilla Dean, which opened on Sunday with showings at the Lyric, George M. Cohan, Longacre and Lyric, George M. Cohan, Longacre and Astor Theatres, and is playing this week at Moss's Broadway, achieved more publicity than has been allotted to a motion picture in a long time. Huge signs and bill-posters reading: "Do you ride in your automobile on Sunday? If you do, you are Outside the Law. P. D.," have aroused a great deal of interest recently; many indignant citizens, scenting Blue Law propaganda, voiced their wrath in local editorial columns.

Another clever stunt was the scheme of

Another clever stunt was the scheme of having girls in smocks paint a large sign, advertising the picture, on Broadway, between 48th and 49th streets; the novelty of the sight drew a great deal of attention last week

OUTBIDDING THE OTHER PUBLISHERS WEIL

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BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Empire, Brooklyn, 24-29; Peoples, Philadelphia, 31-Feb. 5. Abe Reynolds Revue—Majestic, Jersey City, 24-29; Perth Amboy, 31; Plainfield, Feb. 1; Stamford, Conn., 2; Park, Bridgeport,

Best Show in Town—Berchell, Des Moines, Iowa, 23-26; Gayety, Omaha, Neb., 31-Feb. 5.

Bostonians—Olympic, Cincinnati, 24-29; Columbia, Chicago, 31-Feb. 5.

Bowery—Casino, Philadelphia, 24-29; Miner's Bronx, New York, 31-Feb. 5. Bon Tons—Jacques, Waterbury, 24-29; Hurtig & Seamon's, New York, 31-Feb. 5.

Big Wonder Show—Park, Youngstown, (24-26; Grand, Akron, 27-28; Star, Clevland, 31-Feb. 5.

Dave Marion's Own—Bastable, Syracuse, 24-26; Gayety, Utica, 27-29; Gayety, Montreal, Can., 31-Feb. 5.

Ed Lee Wrothe's Best Show—Orpheum, Paterson, 24-29; Majestic, Jersey City, 31-Feb. 5.

Flashlights of 1920—Gayety, St. Louis, 24-29; Star & Garter, Chicago, 31-Feb. 5. Follies of the Day—Columbia, Chicago, 24-29; Gayety, Detroit, 31-Feb. 5.

y Town—Columbia, New York, 24-29; mpire, Brooklyn, 31-Feb. 5.

Girls de Looks—Hurtig & Seamon's, New York, 24-29; Orpheum, Paterson, 31-Feb. 5. Girls of the U. S. A.—Stamford, Conn., 26; Park, Bridgeport, 27-29; Empire, Providence, 31-Feb. 5.

Girls from Happyland—Palace, Baltimore, 24-29; Gayety, Washington, 31-Feb. 5.
Golden Crooks—Empire, Toledo, O., 24-29; Lyric, Dayton, 31-Feb. 5.

Hip Hip Hooray Girls—Star & Garter Cago, 24-29; Berchell, Des Moines, Io 30-Feb. 2.

Hits and Bits—Gayety, Omaha, 24-29; Gayety, Kansas City, 31-Feb. 5.

Harry Hastings Big Show—Gayety, Montreal, Can., 24-29; Empire, Albany, 31-Feb. 5. Jollities of 1920—Gayety, Detroit, 24-29; Gayety, Toronto, Ont., 31-Feb. 5.

Jollities of 1920—Gayety, Detroit, 24-29; Gayety, Toronto, Ont., 31-Feb. 5.

Jack Singer's Own Show—Gayety, Toronto, Ont., 24-29; Gayety, Buffalo, 31-Feb. 5.

Jingle Jingle—People's, Philadelphia, 24-29; Palace, Baltimore, 31-Feb. 5.

Lew Kelly Show—open 24-29; Gayety, St. Louis 31-Feb. 5.

Mollie Williams' Own Show—Empire, Albany, 24-29; Casino, Boston, 31-Feb. 5.

Mollie Williams' Own Show—Empire, Albany, 24-29; Casino, Boston, 31-Feb. 5.

Million Dollar Dolla-Grand, Hartford, Conn., 24-29; Jacques, Waterbury, 31-Feb. 5.

Powder Puff Revue—Gayety, Buffalo, 24-29; Gayety, Rochester, 31-Feb. 5.

Peek-a-Boo—Gayety, Washington, 24-29; Gayety, Pittsburgh, 31-Feb. 5.

Parislan Whirl—Lyric, Dayton, 24-29; Olympic, Cincinnati, 31-Feb. 5.

Rose Sydell London Bells—Star, Cleveland, 24-29; Empire, Toledo, 31-Feb. 5.

Snappy Snaps—Gayety, Rochester, 24-29; Bastable, Syracuse, N. Y., 31-Feb. 2; Gayety, Utica, 3-5.

Social Maids—Empire, Newark, 24-29; Casino, Philadelphia, 31-Feb. 5.

Step Lively Girls—Gayety, Kansas City, 24-29; open 31-Feb. 5; Gayety, St. Louis, 7-12.

Sporting Widows—Casino, Brooklyn, 24-29;

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Sporting Widows—Casino, Brooklyn, 24-29;
Empire, Newark, 31-Feb. 5.

Town Scandals—Miner's Bronx, New York, 24-29; Casino, Brooklyn, 31-Feb. 5.

Twinkle Toes—Gayety, Pittsburgh, 24-29; Park, Youngstown, O., 31-Feb. 2; Grand, Akron, 3-5.

Victory Belles—Casino, Boston, 24-29; Grand, Hartford, Conn., 31-Feb. 5.

AMERICAN WHEEL

All Jazz Revue—New Bedford, 24-26; Fall River, 27-29; Grand, Worcester, 31-Feb. 5. Bathing Beauties—Gayety, St. Paul, 24-29; Gayety, Milwauke, 31-Feb. 5. Beauty Trust—Gayety, Minneapolis, 24-29; Gayety, St. Paul, 31-Feb. 5. Beauty Revue—Plaza, Springfield, 24-29; Holyoke, Mass., 31-Feb. 1; Greenfield, Feb. 2; Miles, Schenectady, 3-5.

THE NEW YO

Broadway Belles—Englewood, Chicago, 24-29; Standard, St. Louis, 31-Feb. 5.
Big Sensation—Avenue, Detroit, 24-29; Academy, Pittsburg, 31-Feb. 5.
Cabaret Girls—Olympic, New York, 24-29; Gayety, Newark, 31-Feb. 5.
Cute Cutles—Haymarket, Chicago, 24-29; Park, Indianapolis, 31-Feb. 5.
Follles of Pleasure—Star, Brooklyn, 24-29; Empire, Hoboken, 31-Feb. 5.
French Frolics—Grand, Worcester, 24-29; Plaza, Springfield, 31-Feb. 5.
Girls from Joyland—Empress, Cincinnati, 24-29; Lyceum, Columbus, 31-Feb. 5.
Girls from Joyland—Empress, Cincinnati, 24-29; Lyceum, Columbus, 31-Feb. 5.
Grown Up Bables—Academy, Pittsburgh, 24-29; Penn Circuit, 31-Feb. 5.
Grown Up Bables—Academy, Pittsburgh, 24-29; Penn Circuit, 31-Feb. 5.
Jazz Bables—open 24-29; Bijou, Philadelphia, 31-Feb. 5.
Joy Riders—Century, Kansas City, 24-29; open 31-Feb. 5; Gayety, Minneapolis, 7-12.
Kewple Dolls—Standard, St. Louis, 24-29; Century, Kansas City, 31-Feb. 5.
Lid Lifters—Gayety, Baltimore, 24-29; open, 31-Feb. 5; Trocadero, Philadelphia, 24-29; Binghamton, N. Y., 31-Feb. 2; Elmira, 3; Niagara Falls, 4-5.
Monte Carlo Girls—Bijou, Philadelphia, 24-29; Majestic, Scranton, 31-Feb. 5.
Aughty Naughty—Howard, Boston, 24-29; New Bedford, 31-Feb. 2; Fall River, 3-5.
Parlsian Flirts—Star, Toronto, Ont., 24-29; New Bedford, 31-Feb. 2; Fall River, 3-5.
Parlsian Flirts—Star, Toronto, Ont., 24-29; Baltimore, 31-Feb. 5.
Parlsian Flirts—Star, Toronto, Ont., 24-29; Baltimore, 31-Feb. 5.
Second Breakers—Holyoke, 24-25; Gayety, Bultimore, 31-Feb. 5.
Sound the Town—Lyceum, Columbus, 24-29; Brooklyn, 31-Feb. 5.
Social Follies—Cadillac, Detroit, 24-29; Empire, Cleveland, 31-Feb. 5.
Social Follies—Cadillac, Detroit, 24-29; Cohen's, Poughkeepsle, 27-29; Howard, Boston, 31-Feb. 5.
Social Follies—Cadillac, Detroit, 24-29; Cadillac, Detroit, 31-Feb. 5.
Social Follies—Cadillac, Detroit, 24-29; Cohen's, Newburg, 31-Feb. 5.
Tempress, Cincinnati, 31-Feb. 5.
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Tempress, Cincinnati, 31-Feb. 5.
Tempress, Cincinnati, 31-Feb. 5.
Tempress, Cincinnati,

of Mirth-Gayety, Brooklyn, 24-29; npic, New York, 31-Feb. 5.

PENN CIRCUIT

Monday—Johnstown, Pa. Tuesday—Cumberland, Md. Wednesday—Altoona, Pa. Thursday—Williamsport, Pa. Friday—Lancaster, Pa. Saturday—York, Pa.

SELWYN AFTER FOREIGN PLAYS

Archibald Selwyn, secretary and treasurer of Selwyn and Co., who sailed for Europe last week in order to conclude arrangements for the presentation abroad of Selwyn successes here, is expected to obtain the American rights to a number of European productions before returning to America in March. In this venture he will be associated with the other members of the most recent theatrical combination, Sam Harris and Arthur Hopkins. It is their purpose to bring to New York current successes from Milan, London, Berlin and Paris with both the production and direc-tion intact. With the innovation of this system of producing foreign plays, the awk-ward results that have characterized a number of translations and adaptations under alien production and direction will be largely eliminated, according to their present plans.

SPELLMAN SUES JACK DEMPSEY

BATAVIA, N. Y., Jan. 24.—Frank P. Spellman, former showman, circus and moving picture promoter, filed two actions here last week against Jack Dempsey, world's champion pugilist, and Jack Kearns. his manager, for an aggregate sum of \$200,000. In one of these he claims \$100,000 as his share of the receipts of the serial "Daredevil Jack," in which Dempsey was starred. Spellman alleges that the picture cost \$475,000 to produce and that it drew \$1,000,000. He says that he was supposed to receive 25 per cent. of the profits allotted to Dempsey and Kearns. The case will be tried in Supreme Court in Batavia on January 31.

In the other action he demands \$100,000 for services in getting evidence of a mail plot against the puglist at Wells, Nev., a year ago, and in protecting Dempsey from the draft dodging charge which was preferred against him in Los Angeles some time ago. The promoter says that the con-tract he had with Dempsey for these

SIX PLAYS FOR UNIVERSITY

Berkeley, Calif., Jan. 17.—As a result of the success which last October marked the production of Oscar Wilde's "The Importance of Being Earnest," announcement portance of Being Earnest," announcement has been made of a series of six plays to be presented soon in Wheeler Hall of the University of California by Prof. Samuel J. Hume and Irving Pichel.

The dates for the productions are January 15, January 29, February 12, February 26, March 12 and March 26.

A list of eleven plays has been announced from which the six production.

A list of eleven plays has been announced from which the six productions will be chosen. The list follows:
"Hindle Wakes," "Fanny's First Play,"
"The Very Idea," "If Shakespeare Lived Today," "Fame and the Poet," "Wurzel-Flummery," "Don," "The Thunderbolt," Flummery," "Don," "The Limity" "Change," "Art and Opportunity" Father.

"DULCY" CAST COMPLETED

George C. Tyler and H. H. Frazee have engaged Gregory Kelly, John Westley, Gil-bert Douglas, Wallis Clark, George Alli-son, Elliott Nugent, Howard Lindsey, Harry Lillford, Constance Pelissies: and Norma Lee for the cast of "Dulcy," which will feature Lynn Fontains. will feature Lynn Fontaine.

NEW MACK PLAY READY

Willard Mack's romantic drama "Near Santa Barbara" will be produced at the Greenwich Village Theatre, Monday eve-ning, January 31. The author will ap-pear in the play. Miss Clara Joel will assume the opposite title role.

"THE NIGHT WATCH" OPENS

"The Night Watch," Michael Morton's spectacular drama, has its premier to-night (Jan. 26) at the Century Theatre. spectacular Grains, is a large of the considerable care, and with its adaptation for the American stage, the story lost none of its beauty. The play was originally produced at the Theatre Antoine, Paris, and later at the Oxford Music Hall, London. Mr. Frederick Stanhope, who aided the Shuberts with the staging of the production, did remarkably well. The cast included such well known players as Robert Warwick, Jeanne Eagels, Maclyn Arbuckle, Cyril Scott, Margaret Dale, Edmund Lowe and Max Figman. This is the first time in five years that Mr. Warwick has been seen on the speaking stage.

PEGGY MARSH MARRIES

Peggy Marsh, former chorus girl, and Albert L. Johnson, ranch owner, were secretly married on January 6 at Greenwich, Conn. Mr. Johnson, who is a nephew of the late Tom L. Johnson, mayor of Cleveland four times, will, it is said, aid his wife in fighting the Field estate for a portion of its millions, in an effort to legitimatize the four-year-old son of Peggy. Mrs. Johnson has been ill, but is making preparations to appear in a new Avery Hopwood comedy, in which Miss Hazel Dawn will be starred under the A. H. Woods management. The bridegroom, however, is preparing to take his wife to Eng-land, but there may be a hitch in these-proceedings because of the love Peggy has-for the stage. Mr. Johnson in addition tobeing a ranch owner, also conducts an in-surance business in the West.

GILLETTE DISLOCATES SHOULDER

HADLYME, Conn., Jan. 20.—William-Gillette, the actor, met with an accident today on his houseboat, the Aunt Polly, and after being treated for a dislocated shoulder at the Middlesex Hospital, was taken to his home here, where he is restwas not seriously incon ing quietly. He venienced by the fall.

DISCONTINUE TRAINS IN SOUTH

WASHINGTON, D. C., Jan. 20.—The Southern Railway will discontinue eight interstate passenger trains before the end of the month. This will inconvenience the South to a considerable degree, although the discontinuance of the service will be of a temporary nature. The trains will be re-stored to their scheduled runs as soon asconditions warrant it.

Marilyn Miller and Leon Errol (stars-of "Sally") were the guests of honor last Sunday at a dinner and dance given at the Friars' Clubhouse.

TRUNKS CAN NOW BE BOUGHT

PRICES REDUCED
\$100.00 TRUNKS, NOW.....
90.00 TRUNKS, NOW....
85.00 TRUNKS, NOW....
65.00 TRUNKS, NOW....

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Regent—Roshier & Must—Conn & Albert—Faber
Burnett—Brazilian Heiress—Ernest Dupille—

& Burnett—Brazilian
Pichanni Troupe.

MARION, OHIO

(First Half)—Lynn & Howland—Newkirk
Favne Sisters—Walman & Berry. (Last Half

Fayne Sisters—Walman & Berry, (Last Hall)—
Burkhart & Roberts,
OTTAWA, ILL.
Gayety (Sunday)—Hall, Ermine & Brice—
Weber & Elliott—Three Ankers.
OKMULGEE, OKLA.
Cook (First Hall)—Rurns Bros.—Mason & Balley—Edith & Eddie Adair—Walter Weems—Casson Kirke & Co. (Last Hall)—Alice Teddy—McWatters & Tyson—Angel & Fuller—Two to Fill.

son Kirke & Co. (Last Half)—Alice Teddy—McWatters & Tyson—Angel & Fuller—Two to Fill.

OMAHA, NEB.

Empress (First Half)—Larose & Aads—Tid Bits of 1920—Lockwood & Rush—Stratford Comedy Four. (Last Half)—Isetta—The Champlon—Fred Hughes & Co.—Monroe Bros.

PEGRIA, ILL.

Orpheum (First Half)—One to Fill—Dunham & Williams—Jim Doherty—Jazzology—Kennedy & Rooney—Herbert & Dare. (Last Half)—Kennedy & Nelson—Revue De Luxe—Wheeler & Potter—Jack Trainor & Co.—Rucker & Winfred.

Orpheum (First Half)—Grey & Byron—Three Melvin Bros. (Last Half)—Davis & Chadwick—One to Fill—Colour Gems.

ROCKFORD

Palace (First Half)—Samaroff & Sonia—Orr & Hagar—Varieties of 1921. (Last Half)—McCormack & Wallace—Filrtation—Welch, Mealy & Montrose—Cheyenne Days.

RACINE, WIS.

Raito (First Half)—Arry Comediane Girls—Bayes & Fields—Revue De Luxe—Harry & Anna Saymour—Southern Harmony Four. (Last Half)—Shaw & Campbell—Any Home—Ray, Snow & Narine—Rose & Moon.

RICHMOND

(First Half)—Larry Comer—Phyllis Gilmore & Co. (Last Half)—Weber, Beck & Frazer—Lyrie & Howland—Weston's Models.

SAGINAW SAGINAW

Jeffers-Strand (First Half)—Laurel Girls—Nick

Hufford—Dresdner & Allen—O'Brien Mgr. & Prop.
—Sylvester & Vance—Four Aces. (Last Half)—
Paul Levan & Miller—Arnold & Taylor—Submarine F7—Jessie Middleton—Rubetown Follies.

SPRINGFIELD

Majestic (First Half)—Everest's Circus—Four Harmony Kings—Holden & Harron—Geo. Kelly & Co.—Johnny Johnston—Flirtation. (Last Half)—Silver Duvall & Co.—Ed. Janis Revue—Lester & Moore—Marconton! Trio.

SOUTH BEND

Orhpeum (First Half)—Walzer & Dyer—The Great Golden Troupe—Ray W. Snow—Six American Belfords. (Second Half)—Faber & Burnett—Steed's Syncopated Septette—Bill Robinson—Big Jim.

Big Jim.

ST. LOUIS, MO.

Columbia (First Half)—Straus Sisters—Morgan & Ray—Cahill & Romaine—Potter & Hartwell.
(Last Half)—The Bimbos—D'Avifneau's Celestials—Chas. Olcott & Mary Ann.

STREATOR, ILL.

Plumb (Sunday)—Kennedy & Nelson—One to Fill—The Night Boat—Wheeler & Potter—One to Fill.

Fill—The Night Boat—Wheeler & Potter—One to Fill.

ST. JOE. MO.
Crystal (First Half)—Wijson & Anbrey—Past, Present & Future—Rose Elinore Ball & Bro.—Sheila Terry—Tom Smith. (Last Half)—Cummins & White—Gilmore & Castle—Dale & Burch—Ellis Nowlin Troupe.

SIOUX FALLS
Orpheum (First Half)—Max Bloom & Co. (Last Half)—Buster & Eddle—Minetti & Riedl—Walms-ley & Keating—At the Turupike,
TOPEKA, KAN.
Novelty (First Half)—Harris & Harris—Jack McCloskey & Pals—Henry Toomer & Co.—Thomas Potter Dunn—Pauline's Leopards. (Last Half)—Myrtle Moore Trio—Melroy Sisters—James Grady & Co.—Helm & Lockwood—Four Ishikwa Bros.

WICHITA, KAN.
Princess (First Half)—Dorothy Morris Trio—Gilbert & Saul—District School—Hugh Johnson—The Arleys. (Last Half)—Henry B. Toomer.

MARCUS LOEW CIRCUIT

American (First Half)—Warren Travis—Phesy & Pwell—King & Wyse—Tom Brown's Music levue—Babe LaTour & Co.—Peggy's Return—lank Brown & Co.—Leach Wallin Trio. (Last laif)—Skating Macks—Helvey & Brill—Will & lary Rogers—Grazer & Lawlor—Kauffman & Illian—Jeff Healy & Co.—Fields & Burt—Siegel Irving.

Revue—Babe LaTour & Co.—Leach Wallin Trio. (Last Hait)—Skating Macks—Helvey & Brill—Will & Mary Eogers—Grazer & Lawlor—Kaufman & Lillian—Jeff Healy & Co.—Fields & Burt—Siegel & Irving.

Victoria (First Hait)—Mankin—Shields & Bentley—Jeff Healy & Co.—Frank Salnini—Doree's Celebrities. (Last Hait)—Leach Wallin Trio—Barton & Sparling—White, Black & Useless—Anthony & Arnold—Tom Brown's Musical Revue.

Lincoln Sq. (First Hait)—Hite, Redow & Lohr—Clay & Robinson—Helene Davis—Lewis & Thornton—Kuma & Co. (Last Hait)—Theodore Trio—Paramo—Renard & West—Craig & Catto—Rhyme & Rhythm of 1921.

Greeley Sq. (First Hait)—Siegel & Irving—Lubin & Lewis—Kibel & Kane—Catland—Imperial 4—Maxine Dancers. (Last Hait)—Willie Karbe—Senna & Stevens—Stone & Moyer Sisters—Anger & Adelon—Kuma & Co.

Delancey St. (First Hait)—Willie Karbe—Senna & Stevens—Stone & Moyer Sisters—Anger & Adelon—Kuma & Co.

Delancey St. (First Hait)—Willie Karbe—Senna & Stevens—Stone & Moyer Sisters—Anger & Adelon—Kuma & Co.

Delancey St. (First Hait)—Willie Karbe—Senna & Stevens—Stened & Burt. (Last Hait)—Aerial De Groffs—Kennedy & Kramer—Imperial 4—Arthur Sullivan & Co.—Raiph Whitehead—Maxine Dancers.

National (First Hait)—Kanazawa Boys—Driscoll & Perry—Raiph Whitehead—Edna Mae Foster—4 Bangards. (Last Hait)—Upside Down Mallettes—McDermott & Hegney—Rounder of Broadway—Johnson Bros. & Johnson—Hite, Refow & Lohr.

Orpheum (First Hait)—Upside Down Mellettes—Harris & Holley—Anger & Adelon—Mimic World. (Last Hait)—First Hait)—Lawrence Bros. & Thelma—Friend & Downing—Frank & Maxie Hughes (Last Hait)—Friend & Co.—Anthony & Arnold—Theodore Trio, (Last Hait)—Dennis Bros.—Jack Reddy—Mimic World.

Ave. B (First Hait)—Lawrence Bros. & Thelma—Friend & Downing—Frank & Maxie Hughes (Last Hait)—Harrance Bros. & Thelma—Friend & Downing—Frank & Maxie Hughes. (Last Hait)—Harrance Bros. & Thelma—Friend & Downing—Frank & Maxie Hughes. (Last Hait)—Lawrence Bros. & Thelma—Margaret & Lawlor—Wille & Mary Rogers—Al Shapne. (Last Hait)—Lawrence Bros. & Thelma—Margaret & Lawlor—Wille & R

FALL RIVER

(First Half)—La Vaux—Dorothy Roye—Lyle & Emerson—Mallon & Case—Dance Festival. (Lasi Half)—Ward & Gory—Clifton & Kramer—Lyndall Laurell & Co.—Julia Curtis—Gordon & Germaine.

maine.

HAMILTON, CANADA,
Aerial Macks—McConnell & West—Murray Livingston—Money is Money.

HOBOKEN

(First Half)—Kennedy & Kramer—Josephine
Lenhardt—Octavia, Handworth & Co.—Fagg &
White—Little Devil. (Last Half)—Harris &
Holley—Bernard & Meyers—Tom Davies & Co.—
Luckey & Harris—Edds Frazere.

Holley-Bernard & Meyers-Tom Payles & Co.Luckey & Harris-Enos Frazere.

OTTAWA, CAN.
Hickey & Harris-Enos Frazere.

Hickey & Hart-Jerome & Albright-Bobby
Henshaw-Vardon & Perry-Great Herman & Co.

PROVIDENCE

(First Half)-Louis Leo-Zolar & KnoxThomas & Ellne-Bell & Belgrave-Criterion 4Rhyme & Rhythm of 1921. (Last Half)-Noel
Lester-Morley & Mack-Pantzer & Sylvia-Eckhoff & Gordon-Marshall & O'Connor.

SPENNOFIELD

(First Half)-Noel Lester-Morley & MackEckhoff & Gordon-Marshall & O'Connor-Odiva
& Seals. (Last Half)-Louis Leo-Zolar &
Knox-Bell & Belgrave-Criterion 4-Odiva &
Seals.

Seals.

TORONTO, CANADA

(First Half)—Eugene Bros.—Maude Allen—Wilson & Wilson—Fisher & Hurst—Andrew Mack—Fisher's Circus.

Uptown (First Half)—3 Kenna Sisters—Laing & Green—Wilson Franklyn & Co. (Last Half)—Pasquale & Powers—Jack Polk—Dan Holt & Co.

Announcement!

There is a rumor on Broadway that IRIS VIRGINIA MAR, the beautiful and gifted young actress, will soon return to the stage, in a Broadway production. Miss Mar in private life is the wife of JAY LEONARD GRUBER, well known theatrical man of Philadelphia, now lessee and manager of the Arch Street Theatre.

BERNHARDT IN MUSIC HALL

PARIS, Jan. 15 .- Sarah Bernhardt appeared for the first time in her career in pleased for the life in a music hall, when she played recently the principal role in a one-act comedy, Le Vitral Nevy, with unusual

ENGLISH ACTS IN AFRICA

SOUTH AFRICA, Jan. 22.—The following artists have arrived here from England on the S.S. Balmoral Castle, to fill bookings arranged by the African Theatres Trust, Ltd.: Cooper and Lane, Jen Latona and the June Sisters.

MARIE LOHR'S FATHER DIES

WHATAKANE, N. Z., Jan. 22.—Lewis John Lohr, father of Marie Loher, well known as a theatrical business manager, died here recently in his sixtieth year. He was widely known throughout New Zealand and Australia. A wife and child sur-

DEATHS

MRS. KILKERRY, wife of Ed Kilkerry, of the Riverside Theatre, New York, died January 16 and was buried at Calvary Cemetery January 19.

FOND REMEMBRANCE

of our dear brother-in-law

Philip Kaufman

who departed this life Jan. 24, 1919 MARIE and JOHN HOLMES

SOPHIE THORN, a dancer, in private life, Mrs. Sophia Holman, died last Thursday at her home, No. 337 Warren street, Brooklyn. She was holder of the Richard K. Fox gold medal as champion clog dancer.

IN MEMORY

of our Beloved Sister & Daughter

Ella (Astor) Rogers

Died January 27th, 1918 Mother, Sister and Brothers

HENRY J. GOLDSMITH, well-known as a theatrical lawyer and politician, died on Friday afternoon at Stearn's sanitarium, following an operation.

Born in Westfield, Mass., in 1870, Mr. Goldsmith came to New York with his parents at an early-age. After his graduation from Columbia University he practiced criminal law, and for a number of years prior to the death of Timothy P. (Little Tim) Sullivan, he was a member of the firm of Sullivan & Goldsmith. He was counsel for many of the large theatrical firms, numbering among his clients Cohan & Harris, A. H. Woods, Klaw & Erlanger and many others.

Mr. Goldsmith was a member of many clubs and fraternal organizations, and was known for his various philanthropies.

He is survived by his widow. Mrs. May Meyers Goldsmith, and a son, Alan.

LETTER LIST

C. E. Geo. Adelle, R.
Bowers, O. Matt
Brattan, Ray
Bovis, Wm.
Bennett, Bid.
Clifford, Larry
Cruicksbank, Mr.
Conibeare, A.
Dinkins, Sonnie
Devereaux & Prim
Duffy, Tom

GENTLEMEN

Allen, Dixie
Allen, Dixie
Allen, Josie B,
Alexander, Anna
Bernard, Etta
Bennett, Billie
Bennett, Sedal
Bennett, Alora
Conners, Peggy
Cardownie, Jeszie
Clark Leszie

Reynolds, E. K.
Romana, Joe
Stanley, Fred
Sturgis, R. H.
Skinner, Otia
Vaidares, Jas.
Vaidares, Jas.
Valentine & Bell
Varier, March
Warren, Fred T.
Wilkinson, Chas. E. Lewis, Dorothy
Wilkinson, Chas. E.

LADIES

Allen, Dixie
Morton, Elsie
Morton, Elsie
Morton, Elsie

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